

POST OFFICE, AMSTERDAM. DESIGNED BY THE LATE M. DE KLERK. BUILT 1918-1920

Modern Dutch Architecture

BY DR. D. F. SLOTHOUWER.

[Read before the Royal Institute of British Architects, Monday, 14 April 1924.]

IT would be very natural if I began by asking for your indulgence, because it is a difficult task for me to speak in a foreign tongue before so distinguished an audience on a subject that I cannot see in its right proportions because I do not stand at a sufficient distance from it. But we all know from our childhood that it is bad manners to ask for things and that a good child gets what he deserves without asking for it.

And so I venture to begin my Paper on a subject that is very dear to me, saying first that I not only consider it a great honour to be the guest of the Royal Institute, but it is also a great pleasure to me to accept your invitation. It shows your interest in what my little country has been doing in the last decade, and although I am not quite sure whether you will appreciate our modern architecture, I am not afraid to speak about it and to show

some lantern slides in the hope that several of you will follow the example of some young students last year and cross the Channel to see the originals themselves.

Our nations have not always been friends, and in that wonderful seventeenth century our relations were a little different from what they are now, and without wishing to give a historical sketch of those relations I cannot help saying how thankful I am that, after the terrible years that lie just behind us, the friendly feelings between our nations have not changed.

The influence of the architecture of our countries has been reciprocal, and as Mr. Arthur Stratton pointed out when he was lecturing in Holland, we are greatly indebted to each other. From my own experience I can say that the influence of English domestic architecture in the beginning of

this century in Holland was so strong that we younger Dutch architects have been greatly indebted to you. When I began to study architecture at the Technical High School at Delft in 1901 the periodicals in the library were mostly English; and in addition to the teaching of our professors, whom we, of course, did not believe very much, we studied and sketched by ourselves; and the names of many English architects—for example, those of Ernest Newton, Edwin Lutyens, C. F. A. Voysey and Baillie Scott—were dearer to us than the glorious Dutch names of the past. In 1905 we came, most of us as full-fledged architects, to London and made an excursion into Surrey, where we saw in reality some of the houses that we knew so well from pictures, such as Orchards by Lutyens, and the house of Methuen by Voysey (New Place). These beautiful houses, lying on the hills of Surrey, surrounded by their flower gardens and grass lawns, in their simple forms, built in good materials and with well-chosen colours which go so well with the beauty of the landscape, indicated the noble and healthy ideas of a people that have so admirably maintained a sense of natural beauty.

Of the monumental buildings we were most struck by Westminster Cathedral, then in course of construction, the grand work of John Francis Bentley. We had no eyes for the so-called classic style.

The neo-classic had been dead in Holland since about 1880. Most of us have come to the conclusion that it had never been really alive. I could not name one building in that style of any importance for the development of architecture in my country. The revival in the Catholic Church and the romantic feelings of the last period of last century caused a revival of Gothic—that is to say, of the forms used in Gothic times—and this movement was for the greater part due to an architect of undoubted genius, Dr. P. J. H. Cuypers, who created the Ryksmuseum at Amsterdam, built during the years 1877–1885. If you look up a guide book you will find that the style of this building is called early Renaissance. But that was only a name. We can well understand that the building where Rembrandt's paintings were to be kept should remind us of our glorious seventeenth century. Because it was a sort of competition, the architect had given in his details many a form used by the great Dutch Renaissance

architects, but the spirit of the building is Gothic. I need not explain to you why. No Renaissance architect would have made the roofs in such a way. And for the details you have only to look how the vaults are supported by the pillars or columns. It was a revival of the Gothic, and through the whole career of the architect, whom we might call the Dutch Viollet-le-Duc, we find this idea strongly expressed. About ten years later the Town Museum was designed by Mr. Weissman in a purer copy of Dutch Renaissance, but this building has never played any role in the development of Dutch architecture, not only because the architect, though a very clever draughtsman and historian, was not an artist of genius, but principally because in the nineteenth century the desire to build in a historical style had gone.

This was caused by the change in general ideas in Holland between 1880 and 1890. It first manifested itself in the art and literature of these days, when a new poetry and a new prose were born. The intense longing for a new beauty filled the air with the hope of its coming. It was to be a new general beauty, where all the artists should work together in mutual understanding. There was born a hate against individuality; the general feeling was anti-Renaissance. Out of this intense longing, and upheld by a noble feeling for the material and the function of the different elements, the new style was to be born. Had not the Greek genius created the forms that ever since had been copied and misunderstood? Instead of playing the old tunes in varied forms, why not try to create the hymn in praise of the beauty of this life and the happiness of mankind?

This feeling is eternal. It is in vain to call it wrong or right; it is a part of all of us as well as its opposite. The longing for new forms is in us, when we are drawing our sash-windows, while we are trying to find the right proportions of the window panes, even while we feel the vanity of trying to give that tower a different top from the tops of all the other towers on earth. It is the eternal swing of the pendulum from democracy and new forms to aristocracy and old truths.

It was about 1900 that the young architect, Berlage, who was born in 1856, was commissioned by the Town Council of Amsterdam to build the new Exchange. He had shown himself in some smaller work to be an architect of talent. It is interesting to know that he got the commission

through the influence of the younger democratic party, and that the plans of the building were not published. Even when the foundations were laid the public of Amsterdam did not know what the building would look like.

The effort made by Berlage in creating this building full of a new character is difficult to understand in all its greatness. But some of its qualities can be defined. Before all we have to

northern Italy. The whole treatment of the building is of an honesty that is in danger of becoming tiresome; and a mistake in the total composition is that the large Exchange halls are not expressed by the exterior, because they have been built in by the offices. The material for the whole Exchange is brick, for the exterior as well as for the interior. For the walls of the large halls a light yellowish brick is used, which gives a



EXCHANGE, AMSTERDAM. DR. H. P. BERLAGE, ARCHITECT. BUILT 1898-1903

understand that the principal aim of the architect was, and still is, to express the purpose of the building in its form, and that, if only good materials are used in the right way, the fulfilment of this condition is enough to create a work of art. If this were the whole truth it is certainly illogical to ornament this building with a tower. The great impression that the building makes is due more to the talent of the architect than to his theories. The front is especially of a pure and simple beauty, reminding us of the old Romanesque buildings of

beautiful warm tone. The ornamentation of these walls is in coloured glazed terra-cotta by the painter Toorop. Most of the wood used for doors, panelling, and so on is unpainted oak or pitch-pine. In the board room a large stained window is made by Kinderen, the painter, now director of the Academy at Amsterdam. The very discreet sculpture is by Zyl. To a certain extent the Gothic traditions are continued in the Exchange building. The materials are used in their simplest form; the beauty is more found in the propor-

tions, in the character, than in the detail. And if it is true, as your President has remarked, that "One of the greatest charms of a work of art is the absence of any visible effort in its production,"

different sketches know what an enormous effort in reality has been made by the artist, who created in the full sense of the word, and who did not use one profile or one motif from an old style. The enormous



EXCHANGE, AMSTERDAM (INTERIOR). DESIGNED BY DR. H. P. BERLAGE. BUILT 1898-1903

then we must certainly admire the Exchange building for that reason. Indeed, when you look at it as it stands there it seems as if it could not have been otherwise; those who have seen the

value of Mr. Berlage's work was the simplification or purification of our architectural feeling and the general interest it has awakened in architectural beauty and architectural problems in general.

Although the strong and simple principles on which this architecture are based would make it probable that Mr. Berlage had founded a school, this has not been the case. Certainly some of the younger architects have followed him, and he himself has remained faithful to his own principles till this day, but the development of architecture in Holland has not been along the lines indicated by him.

A contemporary of Berlage who was very much admired in Holland was de Bazel, who died last November, just when he built his first monumental building, a large office building in Amsterdam. He was in many ways a contrast to Berlage; he loved complicated detail and, having begun as a furniture maker, he has shown that feeling in all his buildings by the care with which the detail is treated. But he had this in common with Berlage, that his composition was determined by the practical use of the building, and that before all he respected the beauty of the material. But he was not as radical as Berlage, for he used the pilaster and entablement, although in a simplified form. The charm of his architecture is unmistakable, and he has done remarkable things in decoration and furniture.

In the years from 1900 to 1910 it seemed as if the general lines of the future Dutch architecture had been traced by these two men and that we were waiting for young architects of talent to build on their principles and to bring the new architecture. But it has not been so, although their influence has been enormous, and Dr. Berlage certainly is now the most celebrated architect in Holland. He is one of the most honest, one of the most serious architects that ever lived. Of course he is an idealist, as every artist is, who tries to bring beauty into our sombre community. His severe dogma, that the mathematical purity of a construction is enough to make it a work of art, had in its beautiful simplicity an attraction for some time, but it certainly, true or not, had to come into conflict with the nervous longing after emotion so characteristic of our time. Berlage works for and believes in a new and simplified social life, and when you see this old philosopher sitting in his garden near the dunes at Scheveningen you feel that he is far away from all the nervousness, from all the wrestling of our daily life.

The reaction has been intense. It came in

1910 with the creation of the new head office of the centralised Shipping Societies, the so-called Shipping House. It was begun by the architect Van der Mey, with the collaboration of two younger artists of talent, de Klerk and Kramer. The Shipping House is one of the most interesting buildings of later years; it shows not only new ideas in architecture but also new technique. Like the Exchange of Berlage, it is a milestone in the development of our architecture.

The greatest contrast to the architectural ideas of the decade before lies in the love of fantasy, even if it leads to illogical constructions. Perhaps I should say that the love of fantasy naturally reduces logical thought to a lower plane. It certainly was the nature of his philosophical ideas on architecture that made fantasy impossible to Berlage. It was a great quality of his architecture to be as pure, as logical as possible, but this quality had its defect, and that was the lack of fantasy. Therefore fantasy, so long neglected, took her revenge—and, it must be said, in a splendid way. Nothing, not the slightest detail, not even the material itself, was forgotten by her. Our celebrated old bricks got a new size and put on a new overcoat. They were not treated any more like slaves, but they were respected as the different members of one large family. Very remarkable is the way in which terra-cotta, made by very gifted artists, is composed of the same material and is treated in quite the same way as the brick, so that they form one unbroken surface. It is admirable that the result does not show the enormous difficulty of the shrinking of the material; all the sculpture had to be made about 10 per cent. larger.

In order to appreciate the brick technique of this building it must be understood that the architects wanted to show that the brick surface is only a decorative curtain, hung over a construction of concrete. The consequence of this theory is that the most illogical brick construction is the most honest, because it shows clearly that it cannot exist by itself, and there must be some construction behind. The severe and critical mind of the English architect will certainly at once feel the danger of such a theory. But in this case the theory was not very important; it was made because it was asked for. What need has fantasy of theories?

The most admirable quality of this building is the unity of the whole, although many artists have

collaborated. This unity is the more remarkable because the spirit was quite new for the Holland of these days. Its influence has been enormous. Not only have the architects who collaborated in its design done important work themselves, but a number of satellites have tried to follow in their steps.

any interesting details, but because, still suffering from the shock of the unexpected death of de Klerk, whom some of you who did us the honour of coming over to Holland will remember, it is difficult for me to speak freely about the great work he has done. In his last year he worked in collaboration with Kramer. Mr. Kramer is now



OFFICE PREMISES (ENTRANCE), "HET SCHEEPVAARTHUIS," AMSTERDAM.
DESIGNED BY M. VAN DER MEY. BUILT 1913-1917

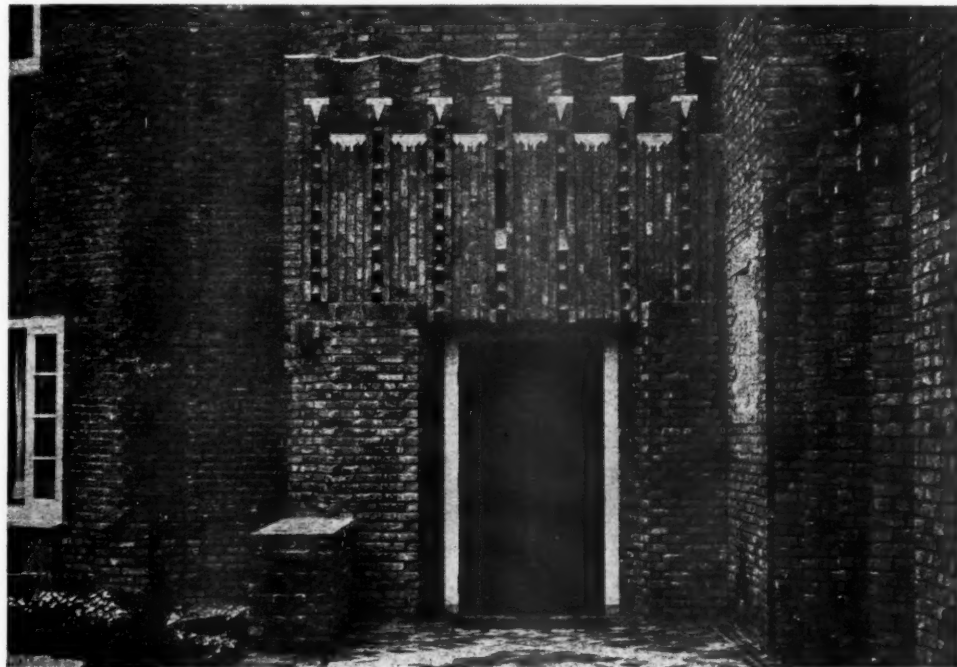
Of the two collaborators, I can show you here some work of the architect Kramer and of the extremely gifted de Klerk. Since I got the invitation to read this Paper, de Klerk has died at the age of 39. It was in November last year that, on the same day that we paid the last honour to this great artist, we were astonished by the absence of the architect de Bazel. He died the same day in a railway carriage. I tell you this not to give

building a large warehouse in The Hague, and we all are waiting with interest to see what he will make of it. I show you on the screen some of his early work, full of fantasy and talent—the Sailors' Clubhouse at den Helder and three houses in the north of Holland that were burned down.

The work of de Klerk is considered by us younger architects as the most individual work done in later years. He made all the drawings

and even the general details himself. It could not be otherwise, because nearly every detail is nearly a new invention. He could never teach pupils because every new day was really new for him and brought the possibilities of unknown beauty. His development was remarkable. In his earlier work he only made ornamental façades. He began by drawing for contractors, and it is only since the war that in the building of the large workmen's

had tried to group his masses effectively. This was done with cool severity; there was no passion in it, no unreasonable joy. But look now at the younger architects and the manner in which they model their buildings. Some of them certainly look strange, but show great talent. There is the work of Luthman, Rutgers, Staal and Vorkink. In some of this work, and in much of the work, I dare not show you, there is exaggeration. And I



BUILDING FOR THE FEDERATION OF SAILORS, DEN HELDER (ENTRANCE). DESIGNED BY P. KRAMER. BUILT 1914

houses, with support of State and town, he got the opportunity of developing his enormous talent. He did very little private architecture. The Director of the Housing Department in Amsterdam, Mr. Keppler, was the man who put all this work in his able hands. In his earlier work his plastic talent is shown principally in the details, but when he saw the possibility of grouping his buildings and even the different part of the buildings his plastic talent came into greater play.

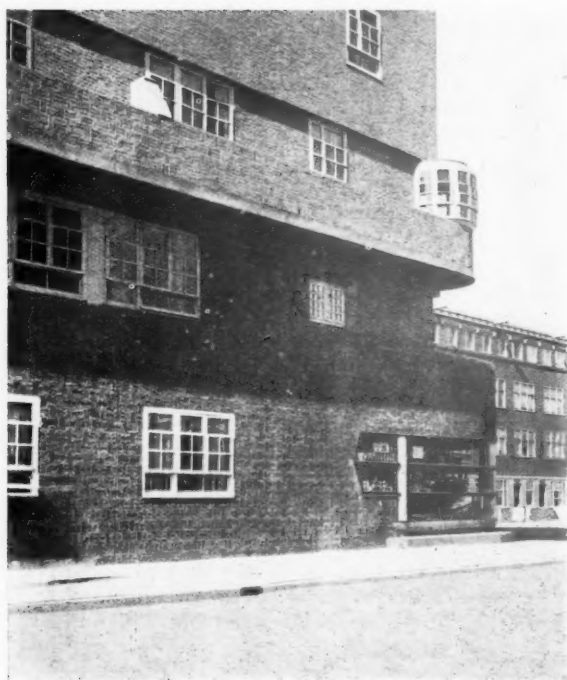
In the Exchange building Berlage had not built up different storeys in the Renaissance style, but

am not quite sure that your President is not thinking at this moment of what he said to the students :—

"In the present day it is not difficult for novelties, even indefensible novelties, to obtain a vogue, especially if possession can be obtained of one of the thousand ears of the Press." The courage which speaks here of that thousand-eared monster—with which we are all of us trying to keep on friendly terms—gives me hope that the exuberance of youth, expressed in this architecture, will not be completely condemned but will find



SHOP FRONT, AMSTERDAM. DESIGNED BY THE LATE M. DE KLERK. BUILT 1921



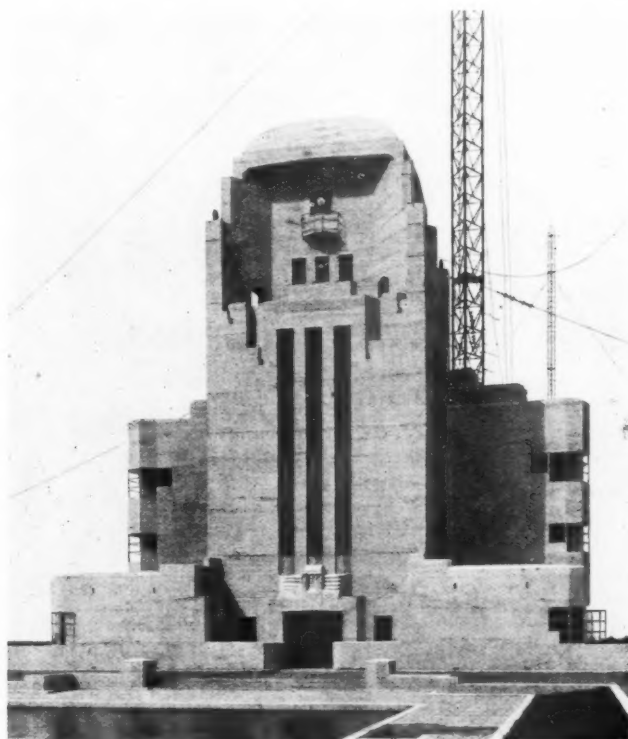
DWELLING HOUSES, AMSTERDAM "ZUID." DESIGNED BY THE LATE M. DE KLERK. BUILT 1922

sympathy because youth has expressed itself openly and frankly.

The important step of no longer considering architecture as the making of a good plan and façades, but as the composition of different masses, led in the beginning to a modelling where the straight line seemed to be condemned. There is a general feeling now that we have passed that

Hilversum, by the architect Dudok. As other architects working in the same spirit I should like to give you the names of Wils and the associated architects Bijvoet and Duiker, who won the first prize for a new Art Academy at Amsterdam.

I hope you will allow me to show some work of the Office of Public Works of Amsterdam, under the direction of my colleague, Hulshoff. He has



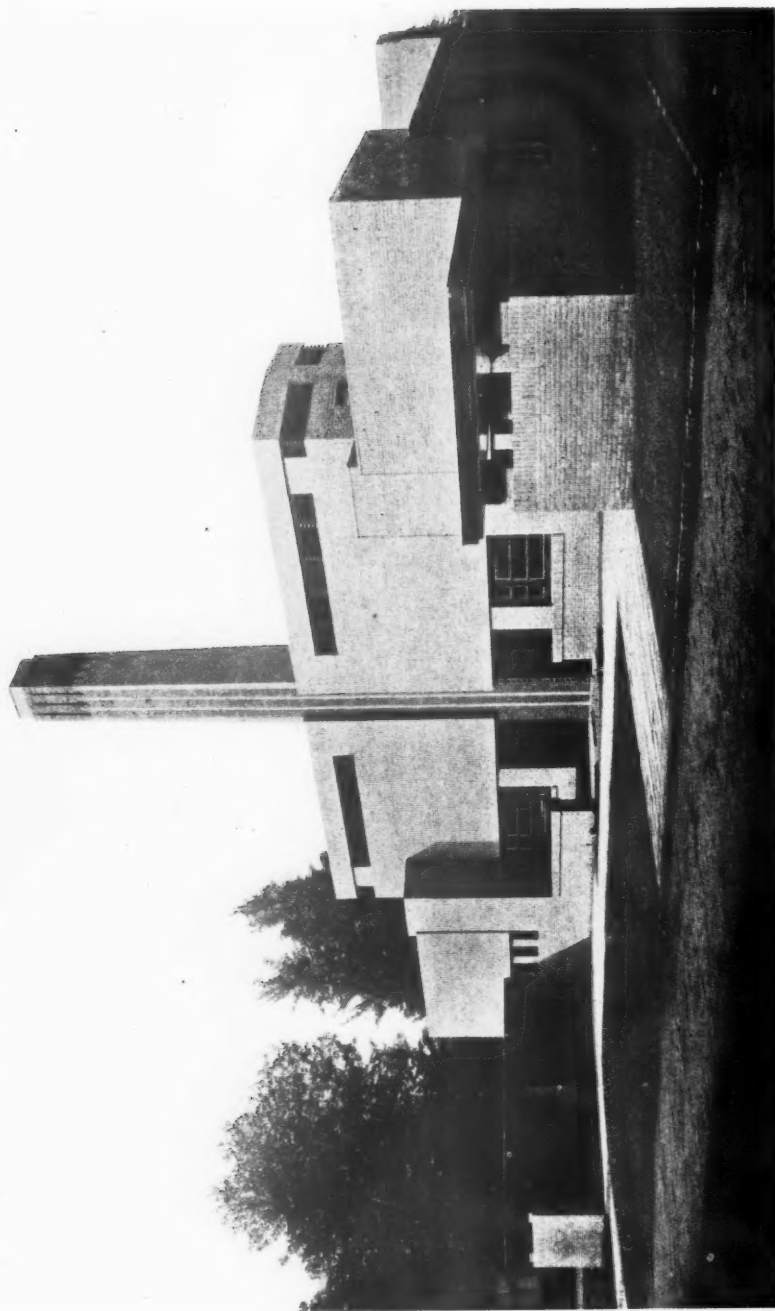
WIRELESS STATION, KOOTWYK. DESIGNED BY J. M. LUTHMAN. BUILT 1920-1921

point. Instead of the romantic fairy-tale houses, where every detail seems to keep a secret, there has come again the great flat surface and the silence—the wall as the background; while the other houses were themselves dancing, the new house should create an interior in which we could dance. The change is not so much a new view of architecture as another view of life in general. As examples of this architecture there are some municipal buildings of a suburb of Amsterdam,

formed a staff of very clever architects, all working in the modern spirit, and, after a period of the romantic and picturesque style, he now comes to the straight lines and the silent walls.

Of course, what I have shown you is in no sense complete, because trying to give an idea of the principal lines is to omit many things that in themselves certainly would be worth while looking at.

As a last duty, coming from my beloved Amsterdam, I bring to you the greetings of these old



BATHING ESTABLISHMENT, HILVERSUM. DESIGNED BY W. M. DUDOK. BUILT 1921

houses that still form the principal beauty of the town. The love for these houses has not gone. We who, as the younger generation, although we like to look into the future, love the beautiful old face of our town. Why shouldn't

it be possible to do both? We can love our children as well as our parents; only the love is different, and it depends more on the age of our minds on which side our feelings are the stronger.



TELEPHONE OFFICE, AMSTERDAM (ENTRANCE). DESIGNED BY A. BOEKEN.
BUILT 1921-1922

Discussion

(MR. EDWARD P. WARREN IN THE CHAIR)

MR. WARREN [*F.*]: I have been asked, as the President has had to leave to catch a train, to take his place in the chair. He absents himself with great regret, a regret that I echo.

As I am here, I believe the honour devolves upon me of proposing a very hearty vote of thanks to Dr. Slothouwer, and I judge from the applause which has greeted his remarks that Dr. Slothouwer has given us an extremely popular and, as I have felt it to be, a very interesting lecture. We all of us have, in spite of the little differences which did exist, in the seventeenth century in particular, between our country and Holland, and we always have had, an affection, even in the midst of our quarrels, and an admiration for that country. I need hardly allude to the expression "Dutch courage," because, immensely as we admired the courage of the Dutch, we had to account for it in some way, and we accounted for it by attributing it to the excellence of their schnaps, and the presence of the little bottles which they carried and from which they imbibed before fighting in the terrific manner they did, so our seamen when asking for a drink of that beverage asked for Dutch courage. We have an extremely affectionate memory for one of the best kings we ever had in this country, whom we alluded to as "Dutch William." He brought us many things, good government and good sense, and he led the fashion for Dutch architecture, a manner of architecture which spread, and, in spite of the changes which inevitably arose in the different habits of the countries, is still very marked in Great Britain. We have the Dutch type of house with us to-day, and within the last 50 years there has been a strong revival of what we may call the Dutch manner in England. It has always struck me, however, as a little singular that the Dutch, having imposed the sash window upon England, appear to have deserted it themselves. They have imposed it on Portugal too, and given it up; you find it in Oporto and Lisbon, and even in Gibraltar, but not much in Holland.

With regard to Holland as a country for the study of architecture, every Englishman who goes to Holland, as I did for the first time thirty years ago, is immensely struck with the delightful, slightly familiar, but also slightly strange quality of Dutch architecture, particularly that of the seventeenth and eighteenth centuries. There is nothing more charming than to wake up one morning in a bright, clean Dutch town—and Dutch towns are very clean—and I am speaking now of the old Dutch architecture as we were all familiar with it in those days. I have not been to Holland, I regret to say, since the war, in fact not for 15 years, and therefore I am not familiar personally with these new manifestations of architecture which Dr. Slothouwer has shown

to-night. That they have Dutch courage, but not the kind derived from bottles, I can testify from what I have seen to-night; those examples are the most courageous departures from all known and accepted rules that, I think, occur anywhere in Europe; and I congratulate Dr. Slothouwer and his compatriots on their courage. If they go on, they will arrive at what the Dutch have always arrived at, namely, doing what they wanted to do; they will evolve a new kind of architecture. Some of the buildings in great plain masses which we have seen on the screen struck me as fine things. As to their eccentricities of window and doorway, I must reserve my opinion until I have seen them myself, which I hope to do before very long.

After the delightful lecture of Dr. Slothouwer, and in view of the possible questions you have to ask him and the further observations which will be made by others, I only have to propose a very hearty vote of thanks to him for being so good as to come here and give us this delightful evening.

MR. HENRY M. FLETCHER [*F.*]: It gives me very great pleasure to second this vote of thanks for the very witty and philosophical Paper which we have heard this evening. Dr. Slothouwer is a very diplomatic man; he began by making us all purr—I do not know that we could all purr personally, but we purred vicariously for Sir Edwin Lutyens, Mr. Baillie Scott, Mr. Voysey and others whom he mentioned. It goes very much home to us to hear that our modern architecture has a following and an influence in Dutch architecture. If some of the outcome has surprised us, we may at any rate feel pride that the very remarkable work that we have seen depicted to-night owes, in some sense, its origin to ourselves. It is surprising; we have all been surprised; but I think we have sufficient breadth of mind to realise that this is the ebullition of youth. Dr. Slothouwer has told us this is the work of young men; and those who settle down to great things have often started as young men by going wild; experience tempers them and gives them greater reverence for the older work, but not till after enthusiasm has made them mad. One thing which struck me on looking at this wonderful series is that, although they think they have left all tradition behind them, they have not; it is all Dutch work. Of all the buildings we have seen to-night there are few that you could imagine being done in any other country. It is a country which has a great brick tradition behind it. The extraordinary technical feats they have demanded of the bricklayers could not have been asked for in any country whose architecture was not based upon brickwork. I do not think he showed us any of the examples which I have seen in some of the publications, of brickwork with the courses laid verti-

cally; that seems an outcome which can hardly be defended on any grounds, except those of fantasy, which rejects everything it has seen before. There seems to be nothing which they are not capable of asking the bricklayers to do and which the bricklayers are not equal to doing. It shows great enthusiasm, both in the designers and the workmen, that they should be ready to throw aside all tradition, all logic, and everything except the desire to do something new; and we must not blame them for that. We perhaps have not the courage to do that sort of thing ourselves, but it is very refreshing to see it in work for which we are not responsible.

Another thing upon which we must congratulate Holland, with an almost passionate congratulation, is the fact that their Office of Works is ready to embark upon experiments of this kind. I ask you, ladies and gentlemen, to turn your minds carefully on to the British Office of Works—I do not think I need add any more on that topic.

It was very interesting to see the slides with which Dr. Slothouwer concluded, showing the old work of Holland, because one feels that this new work, after time has dealt with it, will settle down into the landscape. I remember when first the photographs of the Exchange at Amsterdam were published in this country how startling it seemed; but when we saw the illustration of it this evening, it seemed to have settled down entirely to be a building which anybody could accept. And so I believe it will be found in the case of all but the strangest manifestations of the present school; there were one or two which we could not accept on any terms, and which I do not think Dr. Slothouwer meant us to accept on any terms; he showed them to us as interesting marvels.

But I think the courage with which they have attacked these problems will have its own reward, and that when they have settled down with experience they will produce works of extraordinary interest and of extraordinary value.

MR. F. R. YERBURY (Secretary, Architectural Association): In Bedford Square we regard Dr. Slothouwer as one of the representatives of the Centre Party of the Architectural profession in Holland; he is neither Bolshevik nor reactionary. I am sorry he has not shown examples of his own work this evening, for if he had, we should have seen that it was fresh and carried out with a kindly regard for the past. Certain of the architects have undoubtedly turned their backs on tradition, and one or two have told me they did so intentionally, because, they said, though they admired the old work and it was suitable in its day, they considered it out of place at the present time, and that it had been badly copied in the past. I agree that in Amsterdam and Rotterdam, and in most places in Holland, we see very bad copies of some of the

old buildings, and it is because of them that the younger school have attempted to get right away from tradition. Mr. de Klerk was a very great artist, and those who knew him realised, even after a short conversation with him, that he was undoubtedly a great genius. He seemed to have a number of followers among the younger school who did remarkable things. In some cases the result was not good. Their attempt to graft this new architecture on to their country houses has been, I think, a failure. One British architect who is thought a good deal of in Holland, and who has not been mentioned, is Mr. Mackintosh, of Edinburgh. De Klerk, I know, had much admiration for Mackintosh. It is perhaps a little extraordinary that the architects who were best known in Holland were not some of the architects whom perhaps we know best. I wish to add my thanks for the Paper which the lecturer has given us.

MR. FLETCHER [F.]: If I may rise again I would like to ask Dr. Slothouwer what the lighting of some of these buildings is like inside, especially Mr. Dudok's building. The proportion of wall space to window area is something extraordinary. It may be that the great length of the windows compensates for their want of height, but most of the windows appear to be about two feet high.

MR. GILBERT H. JENKINS [F.]: I also would like to add my appreciation of Dr. Slothouwer's Paper, the more so as I was one of the party from the Architectural Association, and was fortunate in being one of the guests of the architects in Amsterdam the year before last. They showed us an enormous amount of their work, new and old, and we all felt that although eccentric things were being done, the time would come when a great deal of the best that they had been striving for would come to the front, and the eccentricities would drop away. They seem to have had a wonderful opportunity for housing their working classes. Holland, during the war, went through, perhaps, a phase of great prosperity, and the Dutch seem to have used the opportunity to put up around Amsterdam very much better houses for the working classes than, I think, any other country. One of the reasons why their houses are more satisfactory in some ways is that the foundations of Amsterdam are extremely bad, and it does not pay to put up low buildings; you must put up buildings of four or five storeys. There you have great blocks of workmen's dwellings, and though the fenestration is eccentric, yet in many cases it is very fine. The wonderful sense of mass and grouping which some of the photographs revealed shows a distinctly new idea and trend in architecture. I can answer Mr. Fletcher's question and say the schools are well lighted, and anyone visiting them would say that they are good schools for ordinary primary education; they are buildings which we in England might almost envy. I think the time is coming when architects here, in America, and

elsewhere will go to Holland to study the work which Dutch architects are doing.

MR. T. ALWYN LLOYD [F.] also expressed his thanks to Dr. Slothouwer, and continued: I am another of those who received great kindness from Dr. Slothouwer in his native city during the time I was in Holland as a wayfarer. I had previously met him, and when I called to see him he gave me one of the most delightful days it has ever been my pleasure to spend; he put himself out to show me the architectural glories of Amsterdam in a way that I, as a stranger, could not possibly have experienced otherwise. We are all amazed, I think, by the courage and the ingenuity with which the modern architects of Holland are tackling their problems. Like those who have already spoken, I do not feel myself able to subscribe to all the results of the theories we have seen expressed in the buildings on the screen to-night, but I would like to add my tribute to the courage and, almost as important, the public spirit in Holland which has backed up the efforts of the younger architects and enabled them to build in this extraordinary way. Another thing is, that the buildings express not only a design of remarkable character, but also a very surprising use of materials. I think that in no part of the world could we see such magnificent brickwork, the colour and the texture, that we get in Dutch buildings.

MR. T. LAWRENCE DALE [F.]: I rise to support Mr. Jenkins in his appreciation of Dutch architecture. I was struck by the tendency of several speakers to patronise the modern Dutch architects; they are frightened by what they call "wild men." For myself I confess I think that Dutch architecture is not only going to do something fine, but has already done something extremely fine. The shipping office is, to my mind, a most interesting building, one of the most interesting that have been erected in the last generation. The extraordinary wealth of imaginative detail in that building is bewildering. You may say it is overdone, but that, surely, is a very small criticism. The fact is that nobody else could do it. In the same way the flats of our very much regretted friend de Klerk seemed to me extraordinarily brilliant. One cannot admire them all equally, but the building with the balconies was beautiful; seeing it only on the screen, you cannot appreciate the beauty of the whole thing. When English architects speak in a patronising manner of that work, I ask them to recall the English attempts at the same problem, the block of industrial dwellings or flats of the cheaper type. I have very much pleasure in greeting Dr. Slothouwer again.

MR. W. T. BENSLYN [A.]: I would like to say that one of the things that struck many members of the Architectural Association when they went to Holland was the effect which the houses built by these architects

had on the people who lived in them. We were privileged, under the leadership of the late Mr. de Klerk and Dr. Kepler, to go into the houses, and the impression we came away with was that, whatever else this work had done, it had certainly stimulated the people who lived in the houses. We have had it preached in England that good architecture would have an uplifting effect on the standard of living and the taste of the community, and we can say that one of the greatest honours to the memory of Mr. de Klerk is that his work did have this uplifting effect on the people who dwelt in the houses he had built. I have never seen such a high standard of taste in any country I have visited.

DR. SLOTHOUWER (in reply): The great interest shown by those who have taken part in the discussion makes it a pleasure for me to ask your attention for a few more minutes. It is not possible for me to answer all the speakers personally. Mr. Jenkins has answered the question put by Mr. Fletcher. And Mr. Fletcher's remark about the possibility of introducing new technique to the workmen is on the same level as the very intelligent remarks of Mr. Benslyn. I would only add to the answer that it is not sufficiently understood, I think, that the past styles of architecture have never been styles of the people; they have always been styles invented by those who had no contact at all with the people. The great thing, really, is that the people of Holland are very much interested in their architecture, and I know, personally, that the contact we have with our bricklayers is more sincere than it was, let us say, a hundred years ago, and especially fifty years ago.

Another difficult question which has been asked referred to the teaching of architecture. I think the best answer I can give is that I do not think teaching is so very important; I think that young students pick up what they like to pick up, and forget the rest. But, to tell you how things are now, we have one official Institute where architecture is taught, which is in Delft. There is, however, a younger school, or rather a younger generation, who have tried to make a school in Amsterdam. That is a very important thing for us, but a difficult thing to speak of, because the great principles that brought the men to that school under State support were a little mixed. If they had not been so openly against the theories of Delft, I am sure their success would have been greater.

I would specially like to thank the Chairman and Mr. Dale, who has been so kind as to appreciate this work, which in many ways is overdone. I am very glad he has used the word. It is indeed difficult for me to criticise the work of my countrymen. I thank you for your appreciation of my Paper and for the generous hospitality which I have received.

A Review of the Tendencies of Architectural Education*

BY PROFESSOR BERESFORD PITE, M.A. [F.]

ARCHITECTURAL education is perhaps the most interesting and vital question of the day to our profession. The practising architect, who would prefer not to be bothered about it, his own education having been completed (a sad delusion), needs assistants from time to time as his juniors grow up and drift away to higher pay; and maybe among his sons and daughters one at least is designated either by heredity or inheritance to enter the firm and will need education to that end; the subject also affects the silent public which furnishes material to primary, secondary, public, and university education to be worked up for vocational training and ultimate bread-winning. Architectural education indirectly concerns the schoolmaster who prepares our youths, and directly the growing ranks of instructors, masters, and professors of the technical institutes and colleges who from it derive sustenance and by it honour. To these it may seem sacrilegious that any word should be spoken in criticism of their worship of an image that has come down to them from the Jupiter of the R.I.B.A., and they form a class that by reason of its cultivated eloquence largely affects the atmosphere of discussion. Finally architectural education deals with an art which is both a necessity and a joy to mankind, so that patrons or clients also have interests that are deeply involved in this subject.

It is necessary that we should be reminded that architecture is either cursed or blessed with permanence. It expresses the characters and education of its servants in solids. It is not ephemeral as music or even literature. The original purpose of a building may be changed and become of little account, but the stone, brick, steel, and reinforced concrete may, almost perpetually, bear witness to what manner of persons in the first quarter of the twentieth century strutted their hour upon the architectural stage.

From this standpoint the educational influences which at present enlighten or shadow the course of the young architect must be considered. Under the cloak of a curriculum his judgment is heated, his ideals are cooled, and he is comforted by that growing self-confidence which the world discerns to be an outstanding persuasion of his profession.

THE EFFECTS OF THE WAR.

Any review of the present productions of students of architecture must unfortunately take account of the

disturbance caused by the war to a whole generation. It would be inconsiderate not to give full weight to this lamentable fact. The snapping of tradition may provide a starting point for a fresh outlook, but it also will emphasise the importance of recalling our aims.

The war of 1914-18 will be found to have left its mark upon the works of architecture as upon painting and sculpture. Buildings reflect social conditions and artistic ideals. We remark the aspect of the work of a century ago in the sterner simplicity and frigid lack of ornament of the scholarly Grecian ideal that replaced the last survival of the Baroque. Minor currents and remote motives may be overlooked and the general character discerned as unmistakably more serious than the exhausted traditionalism of the close of the eighteenth century. The black death in the fourteenth and the wars of religion in France and the Netherlands in the sixteenth are historical instances of change of aspect produced by similar causes. The full effect of the recent war upon our building art cannot yet be measured, but it is still to be reckoned with in the student world.

Though the normal volume of building is resuming to meet suspended commercial requirements, and smaller houses are being erected in great numbers, it is clear that idealistic, which can be inclusive of luxury, building which is necessarily architectural, will be generally impossible until the incubus of the expenses of the war are alleviated by revived trade and production.

The tendency, however, of the excitement and sacrifices of war upon the student mind should not be wholly repressive. A stimulus to imaginative conception, similar to that imparted to literature and pictorial art, may be predicated for the arts of design. Students' work should be illuminating as to the results of a changed outlook on life, and unless depressed by an academical system its freedom should be manifested in earnest and fresh conceptions.

THE ARCHITECTURE OF THE VICTORIAN ERA.

Victorian is sufficient description of an era already clearly distinguished by its variegated architectural landmarks; they include Greek, in St. George's Hall, Liverpool, Gothic, in the Palace at Westminster and the Royal Courts of Justice, the significant mediævalism of ecclesiastical work, and finally the romantic granges and Dutch brickwork of the school of Norman Shaw; and this ravaging of the architectural museum culminated in the serious endeavour to relate the decorative arts

* Edinburgh Architectural Association, 21 March 1924.

of the day to social reform, which is still a not-exhausted ideal.

The architectural product of the era was extraordinary in its variety, but in spite of its basis in really scholarly investigation its enthusiasms were as transient as they were rapid in evolution.

The subject of architectural fashion is interesting and mysterious, and should be explored philosophically. Its prejudices, standards of taste, its sincere hypocrisies and fanaticisms, have perverted the public judgment in art, with the result that the path of the student is surrounded and baffled by tendencies which make the direction of progress difficult and uncertain. This Victorian architecture leaves us wondering at its power and enthusiasms, with the questions, What was the architectural education that produced works of such variety and power? Are we certain that the path which we are now pursuing, and which to a great extent has replaced the Victorian policy, is more likely to lead to vitality in our art?

The last century generally, and that later portion of it with which some of us have had personal connection, cannot be credited with the inheritance or initiation of systematic architectural training. By contrast with our continental neighbours we had no educational processes. Definite courses of study in the science of construction or history of art did not exist, and, examinations in architecture not having been invented, schools for preparation for such tests had not come into being.

ARTICLES OF APPRENTICESHIP.

The historic principle was education by articulated apprenticeship in the office of a practising architect; a training equally open to unarticled assistants and juniors down to the rank of office boy. An impressive list might be made of architects' powder-monkeys who attained quarter-deck rank. The gracious gifts of sterling character, taste and artistic ability were not then conferred only upon premium pupils, or indeed now only upon whole-time students in colleges. An office is run by a crew sharing a common experience falling to all who take a turn at the oars. The staff, including the pupils, shared the same fare; the premium was paid for the advantages of a stool at the desk, and involved participation in the secret mysteries of the master.

Mr. Bolton's researches into the journals of Sir John Soane's office do not reveal material differences from the routine of general practice which still maintains. The tendency of this system for good depended upon the business dealt with and on the master's method of work. Slackness of business afforded opportunity for academic exercises, but it was conceded that the pupil was fortunate whose lot fell in a busy office.

As success depended more upon the pupil's zeal and

adaptability than in a disciplined academy, the tendency was not only to make a student fend for himself, but also to develop a sense of responsibility for the work in hand, which grew in a long term of articles into a full professional qualification. To office training was often added contact with practical building by a term in a builder's shops, or better still by a place in the clerk of works' office from the beginning to the end of a job. An improvership, at small pay or none, in a different atmosphere generally followed, town and country mice changing places. Travel abroad might ensue for a year or more, when Greece and Rome were indispensable before the days of steam, and later for a few months when the mediæval continent was the goal. In broad outline this constituted the education of the men on whose works the fame of the Victorian era rests.

THE LONDON A.A.

There were a few privileges and influences outside the office to be reckoned with. The Architectural Association was founded in London about the middle of the last century, and continued for nearly 50 years as a purely voluntary association of juniors, providing one another with fellowship in study. A basis was laid for classes of instruction, which became important with the advent of compulsory examination. The original idea of the Association was mutual contribution by members, and avoided the relation of students and instructors. The atmosphere was free, if unsystematic, and its effect cannot be easily defined; generally it was most useful to men in second-rate offices who enjoyed meeting their more fortunately placed brethren. The economical half-guinea annual subscription was a real source of strength to the Association and a blessing to its members. The large constituency of London ensured its success, but Edinburgh, with other centres, followed the pattern. The sixty-sixth session of the Edinburgh Architectural Association cannot be passed without acknowledging the illustration that it offers of the self-devotion of leaders and of the zeal of juniors in mutual service.

The lack of an organised system in architectural education produced the tendency to that mutual self-helpfulness which is notable among artists. This is too valuable an element to be overlooked in a day when the need for it is not so apparent as formerly. The disappearance of voluntary aid to the educational needy will be a real loss to the profession; to a great extent the very economical cost of the technical classes established in London by the County Council at the School of Building at Brixton and elsewhere at Polytechnics meets the need; but the friendliness and freedom of architectural associations has a different quality to that of schools, though one must not deny that it can be present between remunerated instructors and subscribing students.

LECTURES AT THE R.A. AND COLLEGES.

Among the educational resources formerly open to a limited number of London students was the privilege of attending lectures at the Royal Academy by the Professor of Architecture. A short course was delivered each winter on the particular subject dear to the professor. The audience, besides the handful of evening architects, included the day-time painting and sculpture students, who attended compulsorily and inattentively. These lectures were stately functions delivered in the presence of the President and members of the Academy. My architectural ancestor has described to me the dignity and charm of Professor Cockerell's appearance and manner, in the days when he was vindicating the importance of Greek architecture to a generation of reactionaries and heretics. The value of the Professor's words was ephemeral, but his executed buildings are a permanent legacy of beauty and scholarship.

Sir Gilbert Scott's lectures on Mediæval Architecture at the Royal Academy were eloquent and scholarly propaganda; they covered a long term of years, and probably had the clergy as much as architects in view. Edward Barry's lectures followed, and were apologetic for a wider field of vision. G. E. Street lectured after Barry's premature death (he vigorously protested against being called professor). This was a most stimulating course, mainly devoted to the French cathedrals. He was in the thick of detailing the Law Courts building, but in spite of a very large practice in which he insisted on giving individuality to every drawing, he found time to visit France for the purpose of his lectures. No professor succeeded Street; Waterhouse and Bodley gave one or two lectures apiece, and valuable short courses were given by Mr. Penrose, Professor Middleton and Dr. Reginald Stewart Poole on subjects due to the interests of Lord Leighton, which were far beyond the cognizance of the average Academy student, but had considerable influence in enlarging the horizon of a few beyond the now waning battlefield of the styles. The appointment of Professor Aitchison inaugurated a long term of scholarly lectures on Classical Architecture, which marked the changing seasons.

Professorships of Architecture—that is, lectureships—had been established at King's College and University College, London, and the names of Professor Kerr at the former and of Donaldson, Hosking, Hayter Lewis, and Roger Smith at the latter can be remembered with gratitude. These courses dealt with construction and history, and were attended by pupils and assistants from offices. They were not propagandist in tendency as those at the Royal Academy, and may be described as simply informing. I suspect that the article in the *Encyclopædia Britannica* that still stands on architecture embodies Professor Hosking's

University College course of 70 years ago. Those days were anterior to photographic illustration, and probably the magic lantern was considered frivolous. The diagrams employed, however, were to remain beautiful exhibitions of scholarly draughtsmanship. The illustrations published in Sir Gilbert Scott's volume of lectures were wholly made on a large scale for the Academy Lecture Room; but Street only sketched on the blackboard as he lectured to illustrate the development of vaulting.

ARCHITECTURAL PUBLICATIONS—BOOKS AND WEEKLIES.

The artistic interests of the period can be discerned by recalling its publications. Gwilt's dry pemican was supplanted by the vigorous doctrinaire volumes of Fergusson's *History*. This work, in its broad catholicity, is still an important influence, and has not been displaced, though the liberality with which an individualistic criticism is dispensed is only to be regretted if accorded equal value with his presentation of facts. But strong architectural convictions were then the fashion, and though Fergusson held himself aloof from current enthusiasms, his encyclopædic acquaintance with the buildings of the world may excuse his dogmatisms. He was a second Agincourt. But the bulk of the literature was specialist. It is significant that the movements of architectural taste almost wholly proceeded upon scholarly, well illustrated books. This was a true development of the Renaissance impetus derived from the republication of Vitruvius. The work of the brothers Adam was based upon their *Spalatro* book; the Greek movement upon Stuart and Revett and Wilkins; the Italian Classic upon Letarouilly; the later Greek upon Penrose's *Athenian* and Cockerell's *Ægina* and *Banæ*.

The Gothic Revival cannot be divorced from Pugin's examples, from Rickman and Parker's "Grammars of Assent," or from the Oxford Movement. Ruskin's *Stones of Venice* and *Seven Lamps*, magnificent as literature, exercised the deepest influence upon its generation; it diverted the outlook upon Gothic architecture from dilettantism, or a search for academical principles, and it became ethical and indignantly self-righteous. Sharpe's *Parallels* no longer sufficed, and Street, Butterfield and Pearson showed the way into continental fields that made Viollet-le-Duc's *Dictionnaire* contribute to modern English art. The publication of many beautifully illustrated volumes of drawings rapidly followed, and the English architects of the period may claim to have established a school of patient and fruitful investigation of European mediæval building—a school which one fears has passed away if the parlous condition of the Pugin Studentship competition, founded to further such studies, is symptomatic.

Regard should be given to the progress of photolithography, by means of which inspiration was refreshed every week through the pages of the *Building News* and its rivals. For a few pence new examples could be procured of precedents, ancient and modern. In any estimate of the educational resources and tendencies of the last generation the effect of the rapid circulation of picturesque and scholarly drawings must be allowed for. We may ask if any educational stimulus to-day can be compared with the periodical publication of illustrations by Street, E. W. Godwin, Burges, or Norman Shaw?

THE SKETCH BOOKS.

Besides the weeklies, so-called *Sketch-Books* were issued to subscribers by enthusiastic clubs. The serial volumes of the Architectural Association, the Spring Gardens and the Lancaster Clubs had important aims and results. These folios created a repertory for the designer, having the definite aim of supplying inspiration from old work. Their day has passed, but they are monitors to the modern student of zeal in study, as, the cost of photo-lithography being inhibitory to an annual subscription of one guinea, the pages were laboriously lithographed in transfer ink; a detestable medium to a careless draughtsman. No superficiality can be alleged against the measured studies of such profound students of mediæval life as Wm. Burges and Edward W. Godwin. They were not only antiquaries but practical architects. It is to these masters that the intelligence underlying the craft movement of William Morris should be imputed. Burges's volume of architectural drawings has a value comparable with Penrose's *Athenian Principles*. Clearness of definition and elimination of the unessential mark the school of draughtsmanship. To these names Nesfield may be added, followed soon after by Bodley, whose mantle has not yet quite fallen into disuse. We owe to these later Victorian leaders the vital interest of that intelligent archæology which is our hope to-day.

COMPETITIONS.

The tendencies of any system, or habit of training in architecture, are exhibited directly in competition designs as well as in buildings. Freshmen enter the lists with veterans, bringing new knowledge and enthusiasms. Actual building practice naturally lags a generation behind students' design. Public competitions during the last quarter of the nineteenth century were full of surprises; and in architectural competition surprise strategy has had its victories. The sensations should be recalled of the Manchester Town Hall competition, of the Bristol Assize Courts, won twice over by E. W. Godwin; of Wakefield Town Hall, in which Mr. Colcutt won his spurs with a double version, in Gothic and New Renaissance. These were open competitions. St. Mary's Cathedral, Edinburgh, and the

Law Courts in London were limited, and later the Admiralty buildings was first open and then selected, and the Imperial Institute and the South Kensington Museum were limited. Liverpool Cathedral first and last may also be included. All these competitions furnish a conspectus of the tendencies of the current education. Entire freedom of outlook, great variety of treatment, originality and artistic power, abound in this collection. The draughtsmanship is strikingly and characteristically English. It embodies the traditions of David Roberts, Prout, and Mackenzie in the coloured perspectives, and in constructional definition illustrates the soundness of its training by measured drawing. The Law Courts drawings of Sir Gilbert Scott's design and those wonderful details drawn for Wm. Burges by Phéné Spiers would be almost impossible to-day. In a modern cathedral competition could we expect such scholarly perfection as G. E. Street achieved in his Edinburgh drawings shown a year or two ago at the R.I.B.A.?

STUDENTS' COMPETITIONS.

The student competitions echoed this endeavour to bear away the prize by a *tour de force*. The Royal Academy Gold Medal produced such work as Wm. Frame's nobleman's house in the manner of Burges; a similar subject about twenty years later produced an Assyrian palace by Atwood Slater; French Renaissance by Tom Maclaren; Dutch by Guy Dawber, and a Norman Shaw version by Gerald Horsley. Niven's Elizabethan Soane mansion is a landmark in scholarship, and Lethaby's House for Learned Societies, a few years later, introduced the mysterious author of the "Début series" in the *Building News* Designing Club to a larger world.

Besides many private design circles under fancy names, the students' designing clubs, dealing with unambitious subjects, conducted monthly by Mr. Maurice Adams for the *Building News* and by E. W. Godwin for the *British Architect*, were outlets for energy, infectious in their effect. These design circles have been superseded by the establishment of Schools of Architecture, but one may doubt whether the spirit of the prophets rests upon the more regular schools. The vivacity and adventure manifested in these works reveal the earnestness and brilliance of the student world of that day. Of this youthful freedom of expression, if it is not already too late, one would say as of the cluster of the young vines, "destroy it not for a blessing is in it."

The period that we have been reviewing was predominantly interested in artistic design; it had the usual attributes of the artistic temperament, and was always in protestation against the current European traditional style. Merely pompous formal design had the fear of Ruskinian criticism before its eyes and its romanticism alternated between severity and

picturesqueness. Carlyle and Browning were prophesying as well as Ruskin, and much moral earnestness underlay the excitement.

THE MODERN OUTLOOK.

To-day a different atmosphere infuses the designs of seniors and juniors. Indeed, it is difficult to believe, in surveying the student world, that the present is product of the past. Its evolution is indistinct; it may be but a reversion to a temporarily discarded type, or the reappearance after an upheaval of a primæval underlying basis. Was the nineteenth century only a spasm of ill-health? Is the twentieth the authentic neighbour and inheritor of the healthier eighteenth? Does ancestral devotion justify itself if, while contemning the fathers and grandfathers, it pours oblations upon the altars of the great-grandfathers, as if their virtues had no transmissible life? Such piety is suspect of affectation, and needs pontifical robes to give it respectability. The tendency is to be noted and weighed, as commending a ready-made starting point for an academical system; an apparatus of style and criticism, easy to be applied and fit for youth in its subjection to spoon-feeding!

THE DEMAND FOR EXAMINATIONS.

The break in the sky, which practically coincided with the death of Queen Victoria, had its origin in a claim for authentic qualification steadily raised and maintained by the always earnest and hard-working practitioners and students who formed the larger outer rim of the artistic professional circle. Inability to partake in the bold adventures of students' design had necessitated on their part concentration on the matters of fact of constructional science and professional practice. These subjects are not of the tournament field, but of the text-book, classroom, and examination paper. A limited popularity had attached to the voluntary examinations of the R.I.B.A., and among its successful candidates an occasional hero appeared who had scored in design competitions. Methods of study and examination naturally appeal to the public mind, and the recognition of such methods by the Institute, when admission to its ranks was confined to examination candidates, has given it impetus and status. From year to year this has developed and now official qualification is universally recognised as indispensable. The tendency of this compulsory examination or academic system therefore has now to be considered.

SCIENCE AND ART.

Architecture combines science and art in varying proportions. A good building should exhibit the harmony of both; at once intelligent and reasonable and productive of pleasure and humane interest; disgusting us neither by barbarism nor affectation.

The architect parent has incessantly to attempt the

reconciliation of these unbrotherly twins. His conscience always places him in awkward predicaments. His successes are those of the peace-maker. His position is akin to a practising theologian compelled to reconcile the deep-seated convictions of his own soul, plus those of uncanny clients, with tortuous circumstances. His art and mystery is their solution; he is a combine of fire and water; a machine for the production of steam.

Such considerations must indicate the direction of his education; the necessary co-ordination of science and art by practice gives importance to the ideal of a teacher experienced and sympathetic, and tends to the revival of the disappearing apprenticeship method of education. But fear of reversion need not deter us from seeking to estimate the significance of the accomplished facts of the more modern system.

RELATION OF EXAMINATION TO EDUCATION.

The Institute examination created a programme of study, unwittingly, as it preceded the provision of architectural education. This was anomalous, but it has had the result of calling into existence, in a relatively short space of time, new centres of architectural education and the engrafting of courses upon existing technical training institutions. The educational world recognised that professional examinations provided a field of operation, and acted promptly in catering for its new constituents. The system of to-day is the product of the examination, and its main tendency is the obtaining of examination passes.

It is frankly to be deplored that the Institute examination in architecture is the aim of architectural education. The educating authority should take precedence and be sufficiently trusted to examine and authorise its own production. This, of course, implies the closest association of the practitioner with the educator in order to avoid a divergent tendency of ideals. At present the system of education is pinned down to an external examination level, for its purpose is assumed to fail unless it concentrates on schedules and previous questions, and the external examiner judges his victims by practical standards with which the instructor has little acquaintance.

It is not unnatural that these conditions perplex true education. The principles of uninspired text-books predominate in building construction. Mathematics, mechanics and the theoretical strengths of materials are subjects that lend themselves to book instruction and questions. The history of architecture plays a lame part in the race. Professional practice can be frozen into indigestible lumps. The general result is that departmental instruction specialises upon each subject and displays the dangerous tendency of enclosing knowledge in air-tight compartments, in spite of courageous attempts by teacher and examiner to resist the

evil of mere memorising, and is a constant struggle with imaginary problems results. Do we not sympathise with the teacher's longing to have a real building at hand in process of erection where demonstration can accompany doctrine, and experiment prove its truth? The difficulties of the office do not originate outside its sphere of action, and the system which postpones them until examination has done most of its work on education is not sufficient for its real purpose.

THE STUDY OF CONSTRUCTION.

The school designs for prize competitions, both at the Institute and for the School of Rome, are evidences of the finished products of the scholastic method of intensive cultivation in theoretical construction. They will be found to exhibit some elaborately worked out detail, usually an iron mock dome, with stress diagrams and seductive calculations. Everyday architects stand amazed at the high attainment and student-like quality of the work. But the tendency is manifestly wrong which permits the constructional parts and roof sections of the general drawings to be filled with opaque tints, and which for the major problems of structure appear to rely on the magic of ferro-concrete. The system is not healthy which evades that fundamental thoroughness which real working drawings demand, and which skips difficulties to produce a pseudo-constructional drawing which cannot properly be said to have been designed.

The atmosphere of a forcing pit too often pervades an exhibition of school designs. Intensive cultivation, whether of vegetables, live-stock, or of architectural students, produces phenomenal specimens of doubtful commercial value, and needs the constant adulteration of the builder's and workman's intellectual and practical outlook.

THE STUDY OF DESIGN.

The study of practical design in schools presents greater difficulty than that of theoretical or so-called applied construction. The tendencies of the office are adjusted daily to the idiosyncrasy of a client, and by the terror of the estimate. These persistent thorns in the flesh of the zealous practitioner do not afflict the school. The instructor is happy in freedom from such anxieties, and he stimulates the uninstructed to flap their wings in a paradise of art where such malicious spirits do not trouble. Unless the teacher himself has been hard bitten by the adversities of practice, and is caustic as well as sympathetic in disposition, his class is doomed to much disillusionment in the later processes of life on earth.

The tendency of the schools in the study of design is naturally towards such standardised subjects as cottages or continental casinos, of which published types are plentiful, the one based upon an urgent but passing economic need, and the other upon a characteristic

reaction from the ecclesiastical ideals of mediævalism in thirsting for the luxury of declining Rome.

The practical sessional problem of school routine is not merely that of setting subjects for design, but of guiding illustrations and examples for the students. The range of available prints is more limited than a casual observer might think. In-breeding results from the dependence of the schools on current publications of contemporary academical work for types, and absence of freshness of motive or outlook. It is not easy to suggest a remedy. Human nature, of which the professional instinct of architects is part, would propose to substitute actual and current buildings and propositions as the types to be studied and experimented with in the local centre of architectural education for the standardised problems either of the R.I.B.A. examination or of the instructor's repertory. But too intimate a relation between the doctrinaire teacher and his neighbouring practitioner would not be possible as things now are. The student has to imbibe a scholastic doctrine, and later on, when the inevitable office work begins, adjust it to reality.

THE STUDY OF HISTORY.

Of all the departments of the manifold art of architecture, history would seem to be that most suitable for academic study. The theory of construction at all points must be applied to modern practice. Materials incessantly depend upon markets, while adaptation to use and economics are the wheels on which architectural business moves.

The materials of architectural history are collected in more or less convenient forms for the teacher. Volumes of drawings and the now world-wide range of photographic illustrations are at hand. Though the subject is vast, its sub-division chronologically and geographically is simple. General outlines can be followed by special periods, and facts supplied, memorised and illustrated to any extent demanded by examiners.

The philosophical treatment of the history of building demands much more attention than it receives. The political, economic and spiritual motives which underlie all architecture should not be snowed under the forms of expression. Foliage and fruit depend upon soil, culture and atmosphere. Deductions applicable to modern life must be made if the study of history is to be more than pedantic. It can become intensely practical and stimulating, and provide for the introduction of sanity into architectural criticism if a discerning mind directs the innocent neophyte.

In dealing with history the tendency of the schools of architecture should become essentially individual, schools of thought—not merely schools of design. The lack of an intelligent use of form in students' designs, with regard both to scheme and the use of detail, marks a tendency which indicates a limited outlook—a failure for which the figment of professional qualification by

examination is mainly responsible. Besides the general aspect of prize designs—an aspect which deserves the criticism that English architectural students persist in doing badly where French architects do well—the parlous condition of the R.I.B.A. essay prize competition bears witness to the absence of any real appreciation of the value of historical study and to the neglect of this proper sphere for academical study.

The examinations in architectural history as at present conducted are merely pedantic, and it is hypocritical to treat this subject as an essential to professional qualification. It would be better that it should be eliminated from the schedules.

DOCTRINE AND IDEALS.

It has not been found difficult to propound to the Philistine world a doctrine of ascertained professional qualification by examination for architectural practice, for it is not easy to envisage a satisfactory education for this combined art and science. In fact no attempt has been made to view the problem in its full relation either to the abstract art or to the student.

The tendency of the examination nostrum has been to invent an education for itself, a singular reversal of evolutionary process. And it must not be forgotten that an examination as a hall mark for practising must be pitched somewhere about the level of respectable mediocrity. The result is that the general practice of architecture has been levelled up and education flattened down. Already the loss of variety and adventure has become significant in the work of the schools, of which the preliminary competition for the School of Rome prize this year is a sad witness. With heavy examination schedules to digest, and the uncertain taste of examiners to face, students cannot risk a free excursion into fields of study, and without freedom artistic inspiration faints and expires. The only alternative for the student is to ignore as long as possible the existence of the Institute and its examinations, to face the world without suffixes, and await the testimony of qualification that his executed work may afford; in fact to rely, like authors and composers, painters and sculptors, upon real uncertificated performance. But this alternative cannot now be safely recommended to anyone whose livelihood will depend upon public bodies.

It is vain to deplore the tendency of architectural education to mediocrity of production without urging again that the subject of education directed to the art of architecture urgently needs much more time and thought to be given to its fundamental presupposition than it has yet received. To begin after the completion of the usual schoolboy life is too late by three or four important years. The qualities most valuable to the practising architect should be educed and cultivated when character begins to crystalise into indi-

viduality. Inventiveness, mechanical aptitude, analytical observation, and artistic perception are even more important aptitudes than drawing. The widest possible basis of general scientific knowledge should be laid upon those universal laws which govern all construction from the equator to the poles; upon history, which records the progress or the reverse of the civilisation that implies city building; and upon drawing and geometry, which should go hand in hand with writing and arithmetic. Upon such a soil specialised studies would develop fruitfully towards the particular goals of the architectural profession. But the specialised studies of the schools should begin, continue, and end with practical aims. Working drawings, a most essential as well as honourable definition, must replace the follies of "rendered" drawings. The subject matter of specifications, probed to its multifarious roots, and treated as the architects' literature, should wait upon the working drawings. In short the specialised education for the profession in its output should have no other deliberate aim than the standard of a first-rate office.

We have endeavoured to review the spirit and results of the unsystematic educational methods of the Victorian era in the hope that it will provoke to emulation. It is not easy to compare its effects with those of our present devotion to academical training. If we estimate these, as optimistically as possible, the conclusion will probably be that enthusiasm for concrete historic ideals, and with it learned research, has faded and is replaced by devotion to abstract qualities. The designer seeks to realise the force of such phrases, as breadth, proportion and composition. These, dissociated from any recognised architectural language, have not much inspiration and are already wearying the student. The revulsion from revivals, and the belated attempt to pick up the dropped thread of the eighteenth century—itsself a revival—have not furnished the schools with the needed stimulus of such vivid ideals as our fathers enjoyed.

Religious art in every age has supplied the most direct and concrete expression of idealism. To it belongs the commemoration of the dead. Ecclesiastical building, which is not now as plentiful as in Queen Victoria's day, still clings to mediæval trappings and derives a little freshness from the revival of the crafts. But the war memorials of the last few years have furnished an acid test for architects. This opportunity for the solemnities of art it is difficult to characterise calmly, but in any review of tendencies it must be taken account of. The cenotaph in Whitehall, the crosses, obelisks and men in field kit in all their melancholy array, await the verdict of time upon the architects' interpretation of religion and victory. It is to be anticipated that absence of ideal will be imputed to the age which followed but knew not the

authors of the Scott monument in Edinburgh or the Prince Albert memorial in London—and it was the age that had known Alfred Stevens and possesses Alfred Gilbert.

In civil architecture the schools have more or less specialised in devotion to the methods of the *Ecole des Beaux Arts*. The Parisian draughtsmanship has been emulated and the Imperial Roman and Napoleonic planning imitated. It is proving to be unhealthy fare for the young architect, and his projects have suffered from the exaggeration consequent on applying large scale to small subjects.

In domestic building the schools have been more at home, the demand for small houses with its standardisation of types has given both opportunity and guidance to much useful work. Idealism is at a discount when economy is supreme. We should like to see some exercises in large house design which are not based upon *Country Life* or its heroes. The tendency to rely on imperfect glazing, unsound roofs, and broken pavements is not courageous, and the doctrine of texture, misapplied on architectural drawings, is often deceptive in the executed building. Decoration is an open field, both in sculpture and painting; one that has not yet been systematically cultivated by the schools. Apart from the stylistic methods of revivalists decoration is difficult and demands high attainment. The slight acquaintance, possible to architectural students, with the technique of decorative art is not sufficient to enable them to exercise any real influence upon production. The suggestion can be made that a much more intimate connection between the curricula of the schools of architecture, art and technology, is desirable and ought to become an ideal in our educational system for architects. But the tendency of the present examination stress is to exclude any practical study of decoration, and it will be impossible by examination to apply a standard test. A proper place for decoration, however, should be as certain as for sanitation in an ideal educational programme for architects.

THE FUTURE.

This review or criticism may appear to conclude that absence of tendency marks the present position. Enthusiasm for education in the abstract does not lead

the architect to any very helpful ideal in his daily work. It belongs almost exclusively to the professional teacher. In the absence of strong conviction and having exhausted the superficialities of architecture may we not turn to its more essential and universal qualities? Can the science of construction furnish us in building with such a root of æsthetic development as we perceive in shipbuilding, even in iron? Have not even motor-cars, like steam locomotives, illustrated that purpose, if simply expressed, creates new forms of æsthetic value. Artists are conscious of this as they sketch building operations and scaffolding, with the cranes that in the south are known as "Scotchmen." Is not a mediæval apse a stone scaffolding? Do we not come near architectural impressionism in simple engineering works of great magnitude, and have not stress lines a quality of grace at work? Will not a doctrine of constructive expression, of function (to use a modern key-word) yield up beauty out of strength and fitness? The answer is certainly affirmative, so far as it goes; that is, until the architect comes upon the scene and illustrates the lamp of sacrifice by applying the *disjecta membra* of the dead to the living body by way of decorative treatment—a primitive tradition of using skulls and bones, known to anthropologists. Here is our difficulty, danger and hope. Perhaps also the occasion for a new understanding and alliance with the decorative arts—certainly for a new analytical perception of what Greek or Gothic motives were when they were modern, and not suffused with the decaying humours of antiquity. Is not this the sphere for the schools of architecture? Building, beautifully well done, moved by intelligent appreciation and enthusiasm; such as guided Brunelleschi in dealing with both a modern building and an antique art. The field is now clear of will o' the wisps. There are no other lights to misguide. Begin by equipping the student with a true estimate of the values and essentials of the buildings of the past, but insist on the value of the predominant present. Make him an honest representative of—not a rebel against—the age in which he lives. And let us set ourselves the task of making the architecture schools living centres in which the problems of to-day are educed in the concentrated lights of the past, tending to the ever-living present.

Correspondence

THE DEFENCE LEAGUE AND MR. GEORGE HUBBARD.

London, 8 May 1924.

To the Editor, JOURNAL R.I.B.A.,—

SIR,—Since my return from India a few weeks ago I find that the proposals of the present Council with regard to Registration are very similar to those which I advocated as early as 1911.

As I believe that the possibility of obtaining Registration, under the Institute Scheme, is not so remote as formerly, I feel my position on the Defence League is therefore inconsistent, and have accordingly sent in my resignation to that body and withdrawn my name from the voting list.—Yours faithfully,

GEORGE HUBBARD [F.].

MR. GOODHART-RENDEL'S PAPER.

Edinburgh, 2 May 1924.

To the Editor, JOURNAL R.I.B.A.,—

SIR,—The Paper by Mr. Goodhart-Rendel was of absorbing interest to those of us old enough to have followed the architectural developments of the 'seventies, when the "Revival" attained high-water mark.

I am glad to note in the last issue of the JOURNAL that the reference to the "contamination of the *Building News*" was not seriously intended, except in an oblique way, as the students of that time owed much of their enthusiasm to the interesting renderings of the principal buildings of the period appearing in that journal, and particularly to the "faithful representations" by "M. B. A."

To me, the fine series of detailed drawings by Mr. Alfred Waterhouse of the Manchester Town Hall were of intense interest, as I was fortunate, through residence among the Derbyshire hills at the time, to visit regularly this superb work of that great master, and in being able to compare the executed work, as it proceeded, with those reproductions by Mr. Maurice B. Adams.

The students of the period also owed a debt of gratitude to the *Building News* for its "Designing Club," and, as I was a regular competitor in the first series in the 'seventies, it was always of interest to study the awards as they were published, which, by the way—as a bit of history—were invariably carried off by a competitor whose ideas were as original as they were clever. I have no doubt Professor W. R. Lethaby will admit the "impeachment" that under the modest *nom-de-plume* of "*Début*" he was the lucky man who deservedly carried off the major share of the prizes.

Mr. Goodhart-Rendel states that the Design for the Houses of Parliament by Augustus Welby Pugin was submitted under the *nom-de-plume* of "Gillespie Graham." It is well known that there was at that time a fashionable architect of that name practising in Edinburgh. Is it "legend" that Pugin, landing at Leith in his "Wanderlust," was employed by Graham on the Tolbooth Church, of which the latter was architect, and that the fine and original tower and spire were the work of Pugin? The

whole conception and detail bear evidence of the master hand and give support to rumour: but by what freak of imagination did Pugin use his Edinburgh friend's name as a *nom-de-plume*, and what bearing does this have on the "legend" referred to?

J. A. WILLIAMSON [A.].

COMPETITIONS.

Newcastle-on-Tyne, 17 April 1924.

To the Editor, JOURNAL R.I.B.A.,—

SIR,—With reference to the work requested to be done by architects submitting plans in competition for proposed buildings and the recommendations in the R.I.B.A. *Kalendar* relating to same, the following is Clause 4:—

"4. The number, scale, and method of finishing of the required drawings shall be distinctly set forth. The drawings shall not be more in number or to a larger scale than necessary clearly to explain the design, and such drawings shall be uniform in size, number, mode of colouring, and mounting. As a general rule a scale of 16 feet to 1 inch will be found sufficient for plans, sections, and elevations, or in the case of very large buildings a smaller scale might suffice.

"Unless the Assessor advises that perspective drawings are desirable, they shall not be admitted."

In a recent competition the Assessor (a member of the Institute), for a work in value about £12,000 to £13,000, stipulated that the drawings were to be to a scale of 8 feet to the inch, and to comprise plans of each floor, two sections of the buildings, all elevations, a block plan, a perspective view, a report, particulars as to the construction of the building, and an estimate of cost; it only required quantities to come within measurable distance of all the duties comprised in the work of an architect engaged upon a building.

Some 75 sets of plans were submitted. The cost of these is dreadful to contemplate and of course far exceeding any commission that would be ultimately paid on the work; the perspectives alone at a very moderate value would nearly reach the same result.

May I suggest that Clause 4 be strengthened, and possibly, when the Assessor is a member of the Institute, that the conditions of a competition should, prior to issue, be placed before a Committee of the Institute to advise with the object of easing such an unnecessary tax upon the profession?—Yours truly,

WM. LISTER NEWCOMBE [F.].

SICKNESS CLAUSES IN AGREEMENTS.

Shanghai, 27 March 1924.

To the Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—I feel it my duty to write and warn any members intending taking up jobs abroad *re* sickness clauses in agreements which they are asked to sign.

In my own case, I came out to Shanghai almost a year ago, after passing a very strict medical examination in England by a doctor who had practised up to two or three years ago in Shanghai.

I landed here in June (a bad time to do so: it should be in late autumn or early spring), and myself and my wife have practically been in the doctor's hands ever since.

In China smallpox rages every year and it is impossible to take a short walk in the busy streets of this town without seeing dozens of pock-marked people.

A few of the complaints myself and wife have suffered from in less than twelve months are Singapore ear (caused through bathing in tropical waters), colic, typhoid fever, polypus (contracted from laundered articles), and now my wife is down with smallpox. Neither of us while in England had ever to consult a doctor, except to be vaccinated preparatory to coming out here.

I innocently signed my agreement without a sickness clause being inserted; result—I am struggling with doctor's and hospital fees (which are very high in the East) and am much poorer now than when I left England, despite the much bigger salary I have received.

In addition to these fees, recuperating sea trips are absolutely essential in some cases; and although travelling fares were paid for my trip following typhoid, I found that the necessary hotel and incidental expenses were enormous, so that recuperating expenses should be included in the sickness clauses of the agreements.

The R.I.B.A. insists on its practising members adhering to a scale of fees and certain ethics, and has its laws for governing competitions, and such like dignities. It could do a corresponding good for its poor struggling members who are only assistants (who, after all, are in the majority) by raising the dignity of their lot too, and although this may be a difficult problem at home it would be a simple one abroad, for the Associateship carries a great deal of kudos here.

Employers realising this insist in almost every case that the men they have sent out from home are Associates, and generally find them through the medium of the Institute and its JOURNAL.

The Institute can therefore make protective demands on these employers in the shape of a model form of agreement, which would embrace all clauses such as terms of service in unhealthy countries, minimum salaries, sickness expenses, etc.

In fact, with employment being so bad at home and men thus more inclined to go abroad, I think the whole question should receive the serious consideration of the Institute.—Yours faithfully,

BRIGHT FRASER [A.].

MODELS OF OLD BUILDINGS.

257a St. James's Court, S.W.1, 4 May 1924.

To the Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—I am compiling a short descriptive catalogue of the models of old buildings that I have unearthed during the last three years, for the simple reason that I am constantly being asked where they are and how they can be seen.

As a great many of the models are in the provincial as well as the London museums, the information would be interesting to English sightseers as well as to foreigners. Although I have, I hope, a fairly comprehensive list, there are no doubt existing models of which I have no knowledge.

I should be most grateful to anyone possessing models, or information regarding them, if they would commu-

nicate with me at the above address. I am, of course, including models of outstanding interest of modern construction, so as to illustrate the comparative aspect.

Yours faithfully,

CONSTANCE HATCH.

ARCHITECTURE AT THE ROYAL ACADEMY.

By GEORGE DRYSDALE [F.].

The most startling thing in the Architectural Room at the Royal Academy this year is the size and space taken up by three very finely executed models of war memorials designed by Sir R. Blomfield, Sir John Burnet and Mr. A. Baker. Though small drawings are hung as it were round the bases of these monuments, so gaining an addition to the usual hanging space, the general effect on the already tiny room is not improved. The models interfere with the time-honoured peace of the Architectural Room and, in addition, it is difficult to get a good view of the works owing to the narrowness of the passage round the walls. Of the 195 exhibits 64 are devoted to church and memorial subjects, 35 to domestic work, and 40 to work of a commercial nature, the remainder being, in the main, of a hospital or scholastic character. Mr. Farey, as usual, dominates the room, his drawings perhaps more wonderful than ever. Mr. Walcot is represented by a single drawing. Among the unclassified subjects Sir E. Lutyens presents a sort of dream study, which might have been made by a pupil of Wren. The scale of that time, the understanding of the orders are there, with more than a hint of the great Italians.

Messrs. Falconer, Baker and Campbell illustrate a curiously inspired building in their proposed Masonic hall at Stroud. The Italian Romanesque character is attractive; but from where came the triangle of plaster gable, out of scale with all that surrounds it?

Of the church work precedence might be given to Messrs. Walter Brierly and Rutherford's chapel for Durham School. Early English in manner, severe and strong, set on the top of a hill, Mr. Scott's new church at Ampleforth shows his usual vigour, a vigour in this case only just restrained. The mass of Mr. Maufe's buildings for the Deaf and Dumb at Shepherd's Bush promises to be impressive, and Mr. Atkinson's drawing of his church at Hammersmith is delightful.

Commercial work seems to be alone in that the blight of war seems to have left it unscathed, and architects lucky enough to be in touch with this class of building still seem literally to have money to burn. Unfortunately, we do not apparently improve the use we make of Portland stone, bronze and the expensive trappings of our shops.

Messrs. Gibson and Gordon's new premises in Oxford Street is very satisfactory in its general proportions and design. Sir Reginald Blomfield, in Messrs. Barker's new premises, develops the theme set some years ago by Mr. Walter Cave in the Haymarket. There is an interesting sketch of Mr. Baker's new Bank of England and of a Sir John Soane inspired Record Office, also for the Bank, by Mr. Troup; a very monumental set of colliery

offices by Mr. Scott, and among the smaller works a great improvement of the ordinary small town banking establishment by Mr. Maufe.

Among schools must first be noticed a very modern-looking school at Addington, by Sir Aston Webb and Maurice Webb, with its long, quiet, if a little heavy-looking lines. Messrs. Farey and Dawbarn are to be congratulated on their excellent winning design for Raffles College, Singapore, and Messrs. Adams, Holden and Parsons are happy in their hospitals. Messrs. Nicholas and Dixon Spain show a large perspective of their successful Kasr-el-Aini State Hospital at Cairo; this seems still in the competition stage and so far rather lacks the distinction of treatment one associates with this firm.

Turning to the domestic work, there is none of the usual Lutyens houses, though the influence is often seen in other work. The proposed house by Messrs. Lowry and Woodhouse seems very satisfactory, illustrated as it is by a charming drawing, as is the "Ivories" at Cowfold, by Messrs. Brierly and Rutherford.

While most people have to be content with the building of very small houses, Sir Edwin Lutyens indulges in a castle. A castle in general shape mediaeval, modern, nevertheless, in its great battered mass of granite wall and nicely shaped Elizabethan windows of all sizes; ancient in its gargoyles; modern in its sweep of level, unbattlemented parapet.

On the whole, just an average year with the promise of ordinary work well done, a season for the production of *vin ordinaire*, not a vintage year. In these days of wished-for union and of the increasing prominence at the R.I.B.A. of local societies, surely it is not as it should be that only four firms of architects outside of the London district have taken the trouble to be represented on the walls of Burlington House.

THE TOWN PLANNING INSTITUTE CONFERENCE AT WEMBLEY.

A most interesting conference was held at Wembley on 5, 6 and 7 May, under the auspices of the Town Planning Institute. The exhibition of plans and models collected together was quite one of the best and most attractive of recent years, the central feature being formed by the large-scale model of a portion of the new Delhi, showing the great processional way and the new Secretariat and Government House.

The conference was inaugurated by a visit from the Rt. Hon. J. Wheatley, M.P., as Minister of Health, and in the afternoon, under the chairmanship of Sir Joseph Cook, High Commissioner for Australia, Papers were read on various phases of town planning in the overseas Dominions.

Mr. H. V. Lanchester [F.] dealt with Town Planning in India, and emphasised the divergencies between Eastern and Western ideals of town development. He pointed out that in many cases the irrigation and cultivation of land was effected by a tank or series of tanks extending to lower and yet lower levels, and that on this primitive basis of cultivation many of the Indian towns had grown and developed.

In the larger cities of India, European ideals had largely predominated, and the housing problem was even more acute than in this country.

Mr. Adams's Paper on "Town Planning in Canada" was in his absence read by Mr. Longstreth Thompson. Canada has an active Town Planning Institute, and some progress has been made in the development of university teaching of town planning. Town planning in the main is left to the care of provinces and towns, and the chief responsibility for passing laws and giving effect to schemes has always in Canada been a matter for provincial and municipal and not for federal jurisdiction.

Mr. W. R. Davidge contributed a Paper on "Town Planning in Australia and New Zealand," and pointed out that in these dominions, probably better than anywhere else, could be seen the actual effect of town planning on a very large scale. Unfortunately, however, many of the fine ideals of the early founders of Australian cities had been displaced in recent years. Not only the city of Adelaide, but many of the towns of New Zealand were originally surrounded with a belt of open park lands. In the discussion which followed, Sir Joseph Cook and other speakers pointed out the immense amount of good work which was being done owing to the influence of the Town Planning Association, under the leadership of Mr. John Sulman [F.] and others.

On Tuesday, 6 May, under the chairmanship of Alderman Turnbull, valuable Papers on "Regional Planning" by Professor Abercrombie and Mr. G. L. Pepler were discussed. It is clearly evident that regional planning is an essential preliminary to town planning, and this is becoming widely appreciated by local authorities in all parts of the country.

The afternoon session was devoted to Papers dealing largely with the legal point of view, on "Town Planning Schemes for Large Cities" by the Town Clerk of Birmingham, and "Schemes for Small Towns" by Mr. C. J. F. Atkinson, the Clerk to the Otley Council.

The session on Wednesday included a Paper by Mr. Raymond Unwin [F.] on "Distribution," and by Professor Adshead [F.] on "City Design." As Mr. Unwin well said, "It is becoming more and more evident that, apart from some method for dealing adequately with the problem of distribution, a great deal of what we call town planning, many city improvements, and much that is done to ameliorate our traffic difficulties will prove to be no real remedies."

The questions of finance, compensation and betterment, however, lie at the root of many of our difficulties. Some control must also be exercised over elevations of buildings, and, as Professor Adshead pointed out, even powerful authorities like the London County Council could not control the elevations of Kingsway in its entirety.

The afternoon session, under the chairmanship of Sir Henry Maybury, was devoted to the discussion of Papers on "Planning Main Roads" by Mr. J. A. Brodie, and "Planning Estate Roads" by Mr. T. Alwyn Lloyd [F.], both of which dealt with the subject in a masterly manner.

A very successful conference was brought to a fitting termination by the Anniversary Dinner of the Town Planning Institute at the Savoy Hotel on 7 May, when Mr. Neville Chamberlain, M.P., was the guest of the evening.

SIR ASTON WEBB IN A MOTOR CAR ACCIDENT.

It was with very sincere regret that members of the Institute read in last Monday's papers that Sir Aston Webb, the President of the Royal Academy, had been seriously injured in a motor car accident when returning home from the Royal Academy banquet on Saturday night. In the car with Sir Aston were Sir Luke Fildes, R.A., who was also seriously injured, Sir William Llewellyn, R.A., and Mr. Melton Fisher, whose injuries were not of a serious character. (Sir William Llewellyn's admirable presidential portrait of Mr. Henry T. Hare on the walls of the Institute will be generally remembered.)

It is satisfactory to know that Sir Aston Webb and Sir Luke Fildes are reported by the doctors to be progressing as favourably as can be expected in the circumstances, and that there have been no complications. The sympathy of every member of the Institute is with Sir Aston Webb in the unfortunate occurrence, and sincere hope was expressed for his speedy restoration to health by speakers at the Annual General Meeting and at the Annual Dinner of the Institute held this week.

THE WREN SOCIETY.

Mr. H. Duncan Hendry [A.], of 43 Doughty Street, W.C., has been appointed Honorary Secretary of the Wren Society in the place of the late Mr. W. Henry Ward, who had rendered great services in successfully organising the Society.

The first publication of the Society will appear this year and will consist of thirty plates from the All Souls Collection of Wren Drawings dealing with St. Paul's Cathedral.

EXHIBITION OF ARCHITECTURE, WEMBLEY.

The Exhibition of Architecture now being arranged by the Royal Institute of British Architects and the Architecture Club will be held in the short period Exhibition Galleries of the Palace of Art, British Empire Exhibition, Wembley, from 26 May to 5 July 1924.

The exhibition will be opened by Lord Crawford at 3 p.m. on Monday, 26 May.

There will be a Press view on Saturday, 24 May, at 3 p.m.

The exhibition will consist of photographs and models of the recent work of living architects in Great Britain and Ireland, India and the Dominions.

LONDON STREET ARCHITECTURE MEDAL.

The Jury appointed by the Royal Institute of British Architects to award a medal to the architect who has designed the best street frontage completed during the year 1923 within a radius of four miles from Charing Cross has just completed its task.

After careful examination of drawings and photographs of all the buildings which were nominated for the honour the Jury has given its award in favour of "The Shepherd's Bush Pavilion," designed by Mr. Frank Verity, F.R.I.B.A., of 7 Sackville Street, London, W.

PROPOSALS AGREED BETWEEN THE COUNCIL OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS AND THE COUNCIL OF THE SOCIETY OF ARCHITECTS FOR THE AMALGAMATION OF THE TWO BODIES.

The following members of the Allied Societies' Conference, who were unable to append their names to the letter sent out before Easter to members of the R.I.B.A. and signed by the Members of the Council and by members of the Allied Societies' Conference, have informed the Secretary of the Royal Institute that they desire to support the Council's proposals:—

- J. LEIGHTON FOURACRE, President, Devon and Exeter Architectural Society.
- G. D. OLIVER, Chairman, Cumberland Branch, Northern Architectural Association.
- D. W. GALLOWAY, President, Dundee Institute of Architects.
- T. ALWYN LLOYD, Chairman, Central Branch, South Wales Institute of Architects.
- W. S. PURCHON, Past Chairman, Central Branch, South Wales Institute of Architects.
- C. F. WARD, Vice-President, South Wales Institute of Architects, and Chairman, Eastern Branch.
- FRANK S. SWASH, Vice-Chairman, Eastern Branch, South Wales Institute of Architects.
- G. VINCENT EVANS, Chairman, Northern Branch, South Wales Institute of Architects.

PROPOSALS OF R.I.B.A. COUNCIL AND LICENTIATES.

At a meeting of the Committee of the Association of Licentiates R.I.B.A., it was unanimously resolved that the support of the Association be given to the Councils of the Royal Institute and the Society in their effort to consolidate the profession by amalgamation; and that all Members of the Association be urged to forward the scheme by all means in their power.

The Chairman, having read a number of letters received from Members in many parts of the country, said it did not seem to him necessary to say very much at the present moment, since it was perfectly clear that, as far as Licentiates were concerned, they recognised the importance of the fact that the two Councils of the Institute and the Society had arrived at the point at which to put proposals before the whole profession with unanimity; and they felt that even if they might criticise details, no good purpose would, or could, be served by doing so, when and while the question at stake was one of principle and not of detail.

If, as he sincerely hoped, the scheme was accepted on the broad lines set out, no doubt all parties would have every opportunity for making suggestions on the detailed working of the scheme, and he had no hesitation in returning his card to the Secretary with a most emphatic "Yes" as the answer to the question put by the Council to the Licentiates.

"To secure the representation of the profession by one great Institute is an ideal we have always hoped to see realised, and we desire most earnestly to appeal to members to support the Councils' scheme in every way in their power."

With this quotation from the letter signed by all the living Past Presidents of the R.I.B.A. the Chairman thought he might close his remarks.

VISIT OF ARCHITECTURAL STUDENTS TO MESSRS JOHN BARKER & CO.'S STORE.

5 May 1924.

At the invitation of Messrs. John Barker & Co., Ltd., the R.I.B.A. arranged for a visit, on the 3rd instant, of architectural students (55 in all) to the new Store now being erected in Kensington High Street.

Mr. H. L. Cabuche, the architect to the Company, introduced the students to Sir Sydney Skinner, Chairman of Messrs. John Barker & Co., Ltd., Sir John Anderson, Chairman of Messrs. P. & W. Anderson (the contractors), and Mr. Steinberg, Director of Messrs. The Considered Constructions Co.

Sir Sydney welcomed the students and explained the developments of the Company during recent years and the necessity for the expansion of the business. He also interested the students by briefly outlining his views on the lay-out of the new Stores and the various methods by which it would be connected through subways to the different branches and to the Dock and Administrative quarters. He explained that his original intention was to have erected a larger store by absorbing No. 1 Palace Green, but the authorities felt that it was necessary to retain this building, as it was a specimen of the late Mr. Philip Webb's work, but it was doubtful whether this was a right course to adopt, and although suggestions were made that a certain portion of the site of No. 1 Palace Green could be laid out as a garden to beautify the appearance of the new building, the Crown refused permission for the pulling down; therefore the present store, whilst being a very excellent one, was somewhat curtailed as compared with his original ideas. Sir Sydney said they had asked Sir Reginald Blomfield to design the exterior and to collaborate with Mr. Cabuche, who is responsible for the planning, construction and the interior of the premises, and Sir Sydney said they felt that Sir Reginald had given them a magnificent exterior, and one which would be a credit to the Royal Borough of Kensington.

Mr. Cabuche then addressed the students on the construction of the building and the work which they were to inspect.

Votes of thanks were passed to Sir Sydney Skinner and to Mr. Cabuche and the other gentlemen who had given up their Saturday afternoon with a view to being of assistance to the students.

KING'S COLLEGE, CAMBRIDGE, COMPETITION

The Council of the Royal Institute of British Architects have had their attention called to the recent correspondence in the professional press on the subject of the Collegiate Buildings Competition for King's College, Cambridge. At the request of the Council the matter was investigated by a Committee which submitted the following report:—

"We have made a careful examination of the Instructions issued to the Competitors in this competition, and also the correspondence and comments which have appeared in the Press regarding the successful design.

"We have also interviewed Messrs. Budden & Rowse, the winners of the Competition, Messrs. Tait & Rees,

the writers (with Mr. Gordon Holt) of the letter which was the subject of the complaint, and Mr. Lovett Gill, the Assessor.

"It should be observed, firstly, that the Competition was a small private limited competition, and as such did not come under the Regulations of the R.I.B.A., and, in point of fact, was not in accordance with those Regulations; secondly, that so far as the cost, planning and style of the proposed building were concerned, certain suggestions only were made in the "Instructions" issued to the Competitors, but emphatically there were no binding conditions, and, thirdly, the Award, having been made by the Assessor, was confirmed by the Building Committee and the Governing Body of King's College.

"We are of opinion, firstly, that the Assessor was perfectly justified in the Award which he made, and that Messrs. Budden & Rowse won the competition by perfectly fair means and without violating any "Conditions"; secondly, that the letter signed by Messrs. Tait, Holt & Rees was unfair comment in that it charged Messrs. Budden & Rowse with violating "Conditions," and further it indicated that they had won the Competition by unfair means, and as a result other letters appeared in the Press which, in the main, accepted the statements of Messrs. Tait, Holt & Rees as the truth; and thirdly, that Messrs. Budden & Rowse have suffered professional injury as a result of the letters published in the Press—particularly as a result of that signed by Messrs. Tait, Holt & Rees.

"We, therefore, recommend the Council to call upon Messrs. Tait & Rees to issue a statement in the Public Press withdrawing the offending letter and apologising to Messrs. Budden & Rowse."

This report was approved by the Council of the R.I.B.A. on 3 March 1924.

At the request of the Council, Mr. Thos. S. Tait, A.R.I.B.A., and Mr. Verner O. Rees, A.R.I.B.A., have written the following letter, and Mr. Gordon H. G. Holt has asked to be allowed to associate himself with it:—

KING'S COLLEGE COMPETITION, CAMBRIDGE.

With reference to our letter which was published in the Technical Press in November last regarding the above Competition, we are informed that the successful architects, Messrs. Rowse and Budden, have been prejudicially affected by the statements contained therein.

On reflection we frankly admit that the assertion that the winners had violated any of the conditions was wrong, and that the inference contained in the letter that Messrs. Rowse and Budden had won the Competition by these means was entirely unjustified.

We sincerely regret that our action has prejudicially affected Messrs. Rowse and Budden, thereby causing them to suffer damage, and we ask them here and now to accept our very sincere apology.

Yours faithfully,

(Signed) THOS. S. TAIT.

„ V. O. REES.

April 4, 1924

Allied Societies

DEVON AND EXETER ARCHITECTURAL SOCIETY.

At the Annual Meeting of the Devon and Exeter Architectural Society the members present included Mr. Percy Morris, the Retiring President, Messrs. W. J. M. Thomason, J. Bennett, L. F. Tonar, A. S. Parker, J. Challice, A. G. Bewes, J. R. Millman, etc.

ADDRESS OF THE RETIRING PRESIDENT.

Mr. Percy Morris, in the course of his address, said : When the history of recent years is seen in its proper perspective, it will be noted, I think, as a curious paradox, that at a time when upwards of a million of our population were unemployed, and the need of houses never more urgent, the activities of the building industry were curtailed by lack of skilled operatives, whose numbers had shrunk nearly 50 per cent. since 1911, and the efforts of this remnant were frequently dissipated by intestine feuds. And the comparison will be made that in the four years following the war, France had restored 598,000 houses and re-established the normal population of her liberated areas ; besides building 20,000 factories, and bringing back to cultivation 88 per cent. of the acreage of her devastated regions.

The work ahead of the country, if we succeed in breasting present difficulties, is stupendous ; and although I do not doubt that the perseverance and resource inherent in our race will prove equal to any difficulties which may arise, as in time our common sense will overcome labour troubles ; yet we cannot shut our eyes to the fact that there are post-war elements of the situation which are inimical to rapid recovery and the establishment of lasting prosperity. Among the most disconcerting features are the lamentable decay of craftsmanship, and general slovenliness of execution, which have become so marked since the volume of work increased. But another fact is clearly emerging : it is that low grading of wages does not necessarily mean economical work, because in the present state of the labour market a very high percentage of inefficient drifts to the low-graded districts. This is a serious question for Devon, for there are few more costly forms of investment than inefficient building.

Then there is the high price of materials. We know that there is control, and cases have been brought to my notice, as also of charges by merchants considerably in excess of retail prices fixed by manufacturers. But when these cases are followed up one finds some flaw in the evidence which prevents them from being exposed. It is these practices which keep alive that widespread feeling of mistrust and suspicion which is hindering progress ; and it is hypocrisy to blame labour for every ill whilst these things pass unchallenged.

But apart from these difficulties Devon has her own special hindrances to recovery, due in part to her geographical position—seagirt on the north and south, and approached by two long corridors from busier centres of activity and the sources of industrial supply. In the past she was largely self-supporting, and from her seaboard derived her unique position in history ; but economic con-

ditions have changed, and in the main she is an agricultural community. Now, directly or indirectly, upon the prosperity of agriculture largely depends the prosperity of her rural building industry. Agriculture appears to be inseparably linked with a nation's welfare. France and America have both found that a thriving rural population is an element of stability in times of unrest, but it is one of the most frequently recurring tragedies of history that associated with the origin of great upheavals are often a depressed state of agriculture and its attendant evil—a shifting population.

Agriculture now is in the trough of depression, and those of you who, like myself, are especially interested in the prosperity of building in rural areas know too well that the present conditions in the towns are accentuated in country districts, and in the remoter parts of the county the difficulty of getting building work carried out increases daily. We cannot, therefore, view without grave concern the gradual crumbling of an industry which for centuries has upheld a reputation for thoroughness ; and has been characterised by resourcefulness, which has won our admiration and respect. It is not the mere passing of an industry that we deplore—it is here that tradition lingers, waiting as it were in vain for the forging of some link which will preserve continuity with the past and keep the chain unbroken for the guardianship of a happier future.

But if the future is to bring better conditions, it can only be by determined effort to organise upon lines better fitted to meet modern needs, and by a return to sound craftsmanship under capable direction. Reconstruction must be on lines differing in many respects from those suited to towns, and they must be more elastic : there can never be that rigid line between different trades which inter-trades union jealousy fosters, and some simple but reasoned system of estimating prices must replace the present guesswork. Method in setting out and handling work must also be brought to bear in eliminating the wasteful process of trial and error one so frequently meets with.

Co-operative effort, in the direction of depots for the supply of materials and their transport, would save intermediate profits and is worthy of consideration. As developments on this basis, well-equipped workshops for making joinery would economise labour and avoid duplicating plant and power ; and plumbing, fitting and smith's work, always costly items in the country, might be undertaken by staffs, jointly employed, for whom whole-time work would be available.

There is the risk that such a scheme might create monopoly in a district, but it should not be impossible to devise safeguards. The disease, however, lies much deeper than we have probed and cannot be cured by treating the symptoms. Moreover, the scarcity of houses and lodgings makes complications for which satisfactory remedies are vital to the issue. We are inevitably thrust back upon the depression of agriculture, and, beyond this, the root causes of its decay, which lie outside our purview.

There remain two fundamental problems. The first is the man and his equipment for his work ; the second, the means by which he is to be retained in country districts. So far as the man is concerned, there can be little doubt that the right type is one born and reared in the country ; and the equipment he needs is education. By education in this sense I mean, firstly, a sound groundwork to build upon and the knowledge of how to learn, so that education can be continued in after life if there is ambition. And—equally important—the formation and moulding of character, and the art of rational amusement in times of leisure. Secondly, a return to apprenticeship under proper safeguards, and, the complement of this, a course of technical training. Technical schools are invaluable, but they have their limitations, and, alone, will never turn out a completely equipped craftsman for the work we are considering. There is scope for the right type of man to rise comparatively early in life, after passing through the ranks of apprentice and journeyman, to the position of a master craftsman ; whereas most of his confrères in the towns will remain journeymen all their days.

The second problem is more difficult, but the first step is to bring within reach of rural districts more of those facilities for education and training which are available in the towns ; but giving them a different bias. And it is permissible to inquire whether the solution of the rural school difficulty will not ultimately be found in the provision of central schools accessible from the remoter districts. These would permit better staffing and equipment and special training for older children ; besides fostering *esprit de corps* and a wider outlook. In Virginia such a system is being rapidly developed, and larger buildings serving an area of about ten-mile radius, each with its fleet of motor charabancs, are said to be found in practice more economical and better than the multiplication of small schools.

No county produces better raw material than Devon, and it is on the spot, but she cannot afford continually to export it for manufacture, with the knowledge that its usefulness in after life is lost to her. She needs the vision and the energy of some of her younger men for her own reconstruction, and the soundest investment she can make is a far-seeing development of education.

Rural conditions are changing daily ; the amenities of life are becoming more widespread and the social condition of the worker is improving. But if rural industries are to be revived public interest must be awakened, and a case must be established for their preservation because they are vital to national welfare. As a nation we have to provide for the dual needs of industry and agriculture, and they ought not to be mutually destructive. In this direction the machinery of government appears to need differential gear ; and possibly under some scheme of devolution, with adequate co-ordinating influence to protect national interests and guard against reaction, we might see two strong currents of constructive effort ; one of which would flow outwards from agricultural centres instead of flowing inwards from industrial areas. Let us face reality—it is disintegration or renaissance.

But architecture, too, has entered upon a phase which is pregnant with possibilities. We recognise that new forces

are stirring, and if in our Western remoteness the scintillations of new planets revolving in the architectural system, sometimes in conjunction and frequently in opposition, are a little dazzling to the eyes of those whose orbit lies outside the path of brilliant constellations, yet we detect beneath this friendly rivalry the same enthusiasm as we remember in bygone days ; but it is only when we compare the opportunities of present-day students with those of our own time that we realise the width of the gulf which is being bridged.

We therefore look forward with interest to the International Congress on Architectural Education to be held in London later in the year, and whether or not it is found that the training given in the Schools of Architecture requires supplementing in some directions and modifying in others, as would appear to be likely, I do not think there can be any doubt that if those intellectual qualities which made architecture great in the past are to be recovered, it can only be by holding fast to ideals and raising our standard of education. Already there are signs of new vitality—notably in the treatment of mass, and in a welcome return of restraint, due in part to the refining influence of the schools and in part to the compelling force of adversity. And synchronising with the second symptom comes the public-spirited action of two great commercial companies, recently announced in the Press, which initiates the etiquette of advertising, and is a first step towards restoring the amenities of our towns and countryside.

I have mentioned with some trepidation the preservation of ideals, because they have become so intimately associated with the 'isms' which perplex a bewildered world that one is a little nervous of infringing proprietary rights. Mr. Chesterton tells us that idealism disappeared with the fifteenth century, but the Paston letters should remind us that, even then, behind the glamour lay reality. Another authority recently declared that the idealism of the Middle Ages was "sloppy folly." Let us keep our heads level. A world without idealism would be as barren as education stripped of culture ; and it is to the schools that we look for that steady influence which will anchor ideals in reality and keep alive that Greek conception of freedom which, as Professor Gilbert Murray points out, was neither anarchy nor blind obedience.

Let us look forward to the time when a University of the South-West will have its School of Architecture ; and, beyond that, to the day when each school will have its post-graduate course to keep alive our enthusiasm and our knowledge abreast of progress. And if, in these strenuous days, we sometimes remember the smoother running of our everyday life in the old times, let us also remember that "The dogmas of the quiet past are inadequate to the stormy present. The occasion is piled high with difficulty, and we must rise with the occasion. As our case is new, so we must think anew and act anew." It may be that we have reached the parting of the ways—the point where one road descends marking the path of all former civilisations ; the other continues to ascend and is untrodden. If we can reach that road, the achievements of Greece and Rome, built by "instruments of the higher intelligence," but by instruments denied freedom and the rights of citizenship, cannot compare with the potentialities of future ages whose destiny is now being moulded.

THE LIVERPOOL ARCHITECTURAL SOCIETY.

NEW PRESIDENTIAL BADGE.

The President's badge has been made by Mr. Tyson Smith, sculptor, of Liverpool. It is silver gilt and consists of a draped and helmeted figure of Athene, two inches high, holding in outstretched hands a figure of Victory on the one side and a symbol of architecture in the form of the monument of Lysicrates on the other side. Surrounding the figure is a moulded band on which are



inscribed the words "The Liverpool Architectural Society, founded 1848, incorporated 1901." This moulded band is enriched on the outer edge with a bead and reel ornament and on the inner edge with a pierced and fretted wave moulding symbolising the sea. Within this latter moulding, and serving the same purpose, are two dolphins. The figure of Athene stands on a pedestal to which the band is joined on either side by a scroll. This pedestal is enriched on the face by a relief of a lamp symbolising truth and learning and is finished below with a baluster motive. The link for the ribbon is in a form to balance the pedestal and is enriched on the face with a relief of a Liver bird and supported at the sides by conventional seahorses; the top of the link is finished by the same baluster motive as the bottom of the pedestal.

Obituary

T. F. TICKNER [F.]

Mr. Tickner, who was elected a Fellow of the Institute in 1907, carried on an extensive practice in Coventry and its neighbourhood. Amongst his church work and restorations were St. Thomas' Vicarage, Longford; the restoration of Exhall Parish Church (in 1885); restoration of Foleshill Parish Church (in 1889); St. Luke's Mission Church, Foleshill; St. Chad's Mission, Upper Stoke; Wyken Vicarage; restoration of St. Mark's Church, Coventry; proposed new church of St. Mary Magdalen, Chapel Fields; and numerous church school buildings. He was responsible for the model Colliery Village at Binley, and designed many private houses, various factories and workshops in the district, Exhall Isolation Hospital, and the laying out of cemeteries with chapels at Coleshill, Walsgrave-on-Sowe and Foleshill, the Coventry Infirmary and Nurses' Home, etc. He also designed the building of a large number of hotels and inns in Coventry and the surrounding district. Mr. Tickner was a devoted antiquary and read various papers on Coventry Cathedral and other subjects of archaeological interest connected with Coventry.

E. J. SHREWSBURY [A.]

Mr. Shrewsbury, who died recently at Maidenhead at the age of 72, was born at Hastings. He was articled to Messrs. Charles Smith and Sons of Reading, and began practice at Maidenhead nearly half a century ago. He was elected an Associate of the Institute in 1876. Among the many buildings he designed were: Queen Street Chambers, St. Paul's Church (High Town Road), St. John's Church (Littlewick), St. Peter's Church (Furze Platt), the Maidenhead Cemetery Chapel, Maidenhead Technical Institute, Maidenhead Working Men's Club (now St. Luke's Institute), Boyne Hill Institute (now business premises), new offices for the Maidenhead Gas Company, new Board Room for the Maidenhead Union Guardians, additions to the Maidenhead Hospital, Gordon Road Elementary Schools, the Jubilee Clock Tower, etc., and many large and small private houses and business premises.

Mr. Shrewsbury took a prominent part in public life at Reading, and was a devoted churchman. He was honorary secretary and treasurer of the Berks Federation of the English Church Union up to the time of his death, and was a prominent Freemason.

ARCHITECTS' BENEVOLENT SOCIETY.

The Annual General Meeting of Subscribers and Donors will be held in the Rooms of the Royal Institute of British Architects, 9 Conduit Street, W., on Tuesday, 13 May.

The President of the Society, Mr. J. Alfred Gotch, F.S.A., will take the chair at 5 p.m.

Legal

ABANDONED HOUSING SCHEMES: LOCAL COUNCILS AND ARCHITECTS.

High Court Decision in Regard to Rural Authorities' Contracts for Housing Plans, when Schemes are Abandoned.

BROMHEAD v. KIRBYMOORSIDE RURAL DISTRICT COUNCIL.

In the High Court on Monday, 17th March, Mr. Justice Rowlatt gave judgment in a case which will have a considerable effect upon the series of disputes between Local Councils and architects and surveyors in regard to abandoned Housing Schemes.

Whereas the decision of the Court of Appeal in *Nixon v. Erith U.D.C.* (delivered 20th February) indicates the law in regard to work done under an Urban Council when the contract is not under seal, the decision of Mr. Justice Rowlatt deals with the position in regard to contracts not under seal with Rural Councils.

His Lordship, in stating the facts upon which his judgment was based, said:

In this case the plaintiff sues for fees for work done by him as an architect for the defendant Council in connection with the Housing Scheme known as Dr. Addison's Scheme. Plaintiff was appointed architect by this Council for their scheme, by a resolution subject to an agreement in writing to be made, but in fact never made, though he went on with the work. The scheme fell through, and now the defendant and the Council are left face to face in respect of his charges for work which spread itself over a period of about 18 months. Defendants are willing to pay £336 and they have brought that money into court, but say that they are not liable because this contract was not a contract under seal. This is a rural council and not an urban council. Therefore they are not limited by the express section of the Act which has reference to urban councils. They are still protected by the Common Law as to actions brought directly upon a contract, that is to say in respect to actions for refusing to carry out a contract and where damages are claimed including contractor's profits. But they are not protected against a claim of *quantum meruit*, for work of which they have had the enjoyment (*Lawford v. Billericay*), and whether plaintiff can recover on that basis is the question in this action. The point was raised that *quantum meruit* had not been sufficiently pleaded. I think it was. There are particulars in which the plaintiff alleged certain things, and these elicited further particulars which showed that the true case was one of actual work. I think it would be exceedingly narrow to reject it as outside the proceedings. The real point upon which I must decide is not whether this was a contract, because it was not under seal, but whether there was any contract at all; for it is quite obvious that this appointment was subject to an agreement in writing, and there was no agreement in writing. The work was entered upon without the agreement which the subsequent circumstances ruled out. It was done at once without waiting for the contract and pending the contract. It was done at the request of the defendants, and it was done by a professional man whose time is his livelihood. He cannot work for nothing.

Two points were made in favour of the view that no promise to pay for this work could in the circumstances be implied. It was pointed out that by the minute appointing him as architect the scheme of appointment was provided which would of course be embodied in the contract, and it was calculated upon the number of houses erected, and the defendants state that all the work before the erection was done upon speculation. I think had the matter proceeded and there had been an agreement that such a conclusion might have been drawn, but the plaintiff has done the work in the meantime. So far as the particular resolution is concerned, though plaintiff was present at the meeting when it was passed, I do not think he could in

fairness be held to be a party to the words "houses erected," which so far as I can see were never communicated to him. In the document informing him of his appointment it was stated that the Council approved his appointment as architect in accordance with the terms of its resolution.

Mr. HOLMAN GREGORY, K.C. (for the Council): There was a subsequent letter.

His LORDSHIP: Yes, but not at that time. I am bound to say with regard to the point of *quantum meruit* that in face of what has happened it would be excessive to attribute a meaning to "houses erected" which would make the plaintiff do 18 months' work for nothing. I do not think he is bound by that or at all.

The second point was that the whole thing was contingent on the scheme going through. As I understand, this capital expenditure would have to be defrayed by the Council. They would have to borrow the money for it, though it might be facilitated through a Government Department. The Ministry of Health was not to pay for the houses, but to bear only such resulting loss, after the provisions of revenue, being in excess of the proceeds of a penny in the pound rate. That point was rather obscure, and at first I was not quite clear upon it, but we had present one of the servants of the Ministry, and when we went through the matter with him on that point he cleared the position. I do not think the plaintiff was a stranger to that point. At the time this work was being entered upon there was no doubt about the scheme going through; there was plenty of money and no one contemplated such a thing as the scheme not going on according to plan. It was a national effort. Everybody had to put their shoulders to the wheel, and I frankly think that if the plaintiff had been told "You go on and don't wait to see whether this will fructify or not, and do the work in the meantime, and if it goes through you will be paid, but if it does not you will not be paid," if that had been told him he would have replied, "I must live. I cannot go on like this." Any reliance on that point fails. The bare justice of the case is against it. The plaintiff must be paid for this, and cannot possibly be told to go away.

How much is he to be paid? That is a question which has troubled me a great deal. Plaintiff claims upon the two-thirds principle as for work not proceeded with, and he claims it upon the basis of figures which are extracted from the minute to which I have referred—5 per cent. on the first 10 houses, 3 per cent. upon the next 50, and so on. There was communicated to him in reply to an inquiry that it was suggested that about 30 houses were in contemplation, and he says he took that into consideration when he forwarded these figures. It must always be recollected that these were the terms which were to be embodied in a written agreement if the written agreement came along, and I am not bound on that point by *quantum meruit*, but must remember what he has done. I am assisted by a set of figures which were current in the beginning of the proceedings. He says if only one or two houses had been contemplated he could not have quoted these percentages. On the other hand there is the fact that they were type plans and not individual plans. He did not prepare designs for 60 but for 10. So the work is repeat work. I must bear that in mind. What did he do? He inspected sites, about a dozen. They were some distances from one another, and no doubt expenditure was entailed. Then he sent in some rough lay-outs. There was some controversy about the lay-outs. Some were not much, being merely rough sketches. I do not think these rough lay-outs had very much meaning, but he did make 10 type designs and two complete lay-outs. These were in respect of 24 houses for which the Council went the length of inviting tenders. He got out the bills of quantities in respect of these 24 houses for which tenders were invited.

Now it was said during the action that the plaintiff had been in too much of a hurry. To a certain extent he was, but must that be complained against him? He was doing work in

connection with a scheme that was being pushed forward. We must look at the position of affairs as they were at the time, and not as they are in 1924. At that time the whole attitude was one of pushing the scheme forward as quickly as possible. They were to get on and not be kept waiting for designs. He was to go on with the work; that was the note of the whole correspondence. As I have said, it was a national movement. He was probably a little premature with the bills of quantities except for the 24 houses. The atmosphere was, as he said, to get off the mark as soon as the gun was fired, or some such sporting phrase. That was not an unfair ambition, and it must be recognised when considering how he got ahead and got ready in every way. The difficulty is that of type plans on the one hand, and on the other hand figures quoted for reduction. In regard to the 24 houses he is in a strong position because there they went to the point of tenders being invited. When it comes to dealing with the

[This Report has been kindly contributed by Gurney G. Beagley, Barrister-at-Law.]

Regulations* Governing the Promotion and Conduct of Architectural Competitions as Approved by the Royal Institute of British Architects and by its Allied Societies.

It is assumed that the object of the Promoters is to obtain the best design for the purpose in view. Where the Promoters desire to achieve this end by means of a Competition experience shows that this object may best be secured by conducting all Competitions upon the lines laid down in the following Regulations, which have been framed with a view to securing the best results to the Promoters with scrupulous fairness to the competitors.

Members and Licentiates of the Royal Institute of British Architects, Members of its Allied Societies and Members and Licentiates of the Society of Architects do not compete excepting under conditions based on these Regulations.

The Conditions of a Competition shall contain the following Regulations (A) to (F) as essential:—

- (A) The nomination for every Competition of an Assessor or Assessors who shall be Architects of acknowledged standing to whom the whole of the designs shall be submitted.
- (B) Each design shall be accompanied by a declaration, signed by the competitor, or joint competitors, stating that the design is his or their own personal work, and that the drawings have been prepared under his or their own supervision. A successful competitor must be prepared to satisfy the Assessor that he is the *bona-fide* author of the design he has submitted.
- (C) No Promoter of a Competition, and no Assessor engaged upon it, nor any employee of either, shall compete OR ASSIST A COMPETITOR, or act as Architect, or joint Architect, for the proposed work.
- (D) The premiums shall be paid in accordance with the Assessor's award, and the author of the design placed first by the Assessor shall be employed to carry out the work, unless the Assessor shall be satisfied that there is some valid objection to such employment, in which case the author of the design placed next in order of merit shall be employed, subject to a similar condition. The award of the Assessor shall not be varied for any other reason.
- (E) If no instructions are given to the author of the design selected by the Assessor to proceed within twelve months from the date of the award, then he shall receive payment for his services in connection with the preparation of the Competition drawings of a sum equal

balance, it is plain that the same considerations do not apply. I have got to do the best I can with the facts before me. I have worked at the figures from various points of view, and I think—the calculation is rough and ready—that the conclusion must be for £675. Therefore I give judgment for the plaintiff for that amount, with costs.

A stay of execution was applied for and granted, but his Lordship added that the money must be paid.

Mr. HOLMAN GREGORY asked that the Council should have the plans in respect of which judgment was given.

His LORDSHIP: Yes, but you will deal fairly with them.

Mr. HOLMAN GREGORY: Of course.

The judge added that the £336 paid into court would be paid out and the balance could go direct to plaintiff.

Mr. HOLMAN GREGORY: We shall have to borrow it. In these cases we have to get sanction even for £10.

His LORDSHIP: Yes. I wonder some of us survive.

to 1½ per cent. on the amount of the estimated cost stated in the conditions up to £50,000, but if the estimated cost of the work exceeds £50,000 he shall be paid a sum equal to 1½ per cent. upon the first £50,000 plus ½ per cent. upon any sum in excess of that amount. The first premium shall be deducted from the sum so paid. If the work is subsequently proceeded with, this sum shall form part of his ultimate commission.

(F) The selected Architect having been appointed to carry out the work shall be paid in accordance with the Schedule of Charges sanctioned and published by the Royal Institute of British Architects, and the premium already paid shall be deemed to be a payment on account.

1.—The Promoters of an intended Competition should, AS THEIR FIRST STEP, appoint one or more professional Assessors, Architects of acknowledged standing, whose appointment should be published in the original advertisements and instructions. The selection of an Assessor or of two or more Assessors to act as a Jury should be made with the greatest possible care, as the successful result of the Competition will depend very largely upon their experience and ability. The name or names of the Assessor or Assessors should always appear in the conditions governing a Competition or in any advertisement or other announcement relating thereto.

The usual R.I.B.A. Scale of Charges for Assessing Competitions is the sum of Fifty Guineas, plus one-fifth per cent. upon the estimated cost of the proposed building.

In the event of more than ONE ASSESSOR being appointed, the remuneration shall be decided by mutual arrangement between the Assessors and the Promoters.

The President of the Royal Institute of British Architects is always prepared to act as honorary adviser to Promoters in their appointment of Assessors.

2.—The duties of Assessors are as follow:—

- (a) To confer with and advise the Promoters on their requirements and on the questions of cost and premiums to be offered.
- (b) To draw up instructions for the guidance of competitors and for the conduct of the Competition, incorporating the whole of the clauses of these Regulations which are applicable to the particular Competition.

Note.—It is essential in drawing up the Instructions to state definitely which of the conditions must be strictly adhered to, under penalty of disqualification from the Competition, and which of them are optional.

* These Regulations have been approved and adopted by the Society of Architects.

- (c) To answer queries raised by competitors within a limited time during the preparation of the designs, such answers to be sent to all competitors.
- (d) To examine all the designs submitted by competitors and to determine whether they conform to the Conditions and to exclude any which do not.
- (e) To report to the Promoters on the designs not so excluded and to award the premiums in strict accordance with the Conditions.
- (f) To inform the Promoters if necessary that modifications may be made in the winning design by the successful Architect, if so desired by the Promoters.

3.—Competitions may be conducted in one of the following ways :—

- (a) By advertisement, inviting Architects willing to compete for the intended work to send in designs. FOR COMPETITIONS FOR PUBLIC WORKS THIS METHOD IS RECOMMENDED.
- (b) By advertisement, inviting Architects willing to compete for the intended work to send in their names by a given day, with such other information as they may think likely to advance their claims to be admitted to the Competition. From these names the Promoters, with the advice of the Assessors, shall select a limited number to compete, and each competitor thus selected shall receive a specified sum for the preparation of his design.
- (c) By personal invitation to a limited number of selected Architects to join in a competition for the intended work. Each competitor shall receive a specified sum for the preparation of his design.

Note.—Where a deposit is required for supplying the Instructions it shall be returned on the receipt of a *bona-fide* design, or if the applicant declines to compete and returns the said Instructions within four weeks of the date for submitting designs.

4.—The number, scale, and method of finishing of the required drawings shall be distinctly set forth. The drawings shall not be more in number or to a larger scale than necessary clearly to explain the design, and such drawings shall be uniform in size, number, mode of colouring and mounting. As a general rule a scale of 16 feet to 1 inch will be found sufficient for plans, sections, and elevations, or, in the case of very large buildings, a smaller scale might suffice.

Unless the Assessors advise that perspective drawings are desirable, they shall not be admitted.

5.—No design shall bear any motto or distinguishing mark ; but all designs shall be numbered by the Promoters in order of receipt.

6.—A design shall be excluded from a Competition—

- (a) If sent in after the period named (accidents in transit excepted) ;
- (b) If it does not give substantially the accommodation asked for ;
- (c) If it exceeds the limits of site as shown on the plan issued by the Promoters, the figured dimensions on which shall be adhered to ;
- (d) If the Assessors shall determine that its probable cost will exceed by 10 per cent. the outlay stated in the Instructions, or the estimate of the competitor should no outlay be stated.
- (e) If any of the Conditions or Instructions other than those of a suggestive character are disregarded ;
- (f) If a competitor shall disclose his identity or attempt to influence the decision.

7.—All designs and reports submitted in a Competition, except any excluded under Clause 6, together with a copy of the Assessors' Award, should be publicly exhibited for at least six days. Due notice shall be given to all competitors

of the date and place of such exhibition. It is desirable that competitors should be furnished with a copy of the Assessors' Award.

8.—All drawings submitted in a Competition, except those of the design selected to be carried out, shall be returned carriage paid to the competitors, within fourteen days of the closing of the Exhibition.

9.—The Conditions of a Competition issued by a Corporate Body should have the Common Seal of that Body affixed thereto.

IAN MACALISTER,
Secretary R.I.B.A.

THE ROYAL INSTITUTE OF BRITISH ARCHITECTS,
9 Conduit Street, Regent Street, London, W.

Re-issue after revision : December 1910, February 1921, and March 1924.

BOARD OF ARCHITECTURAL EDUCATION.

R.I.B.A. INTERNATIONAL CONGRESS ON ARCHITECTURAL EDUCATION.

The Executive Committee have great pleasure in announcing that His Royal Highness the Duke of Connaught and Strathearn, K.G., etc., has graciously consented to become Patron of the International Congress on Architectural Education to be held in London from 28 July to 1 August next.

The arrangements for the papers to be read and the discussions to be held during the Congress have been revised, and it has now been decided that papers shall be read on the Past, Present and Future of Architectural Education in Italy, France, America and England.

The Congress will be held at the R.I.B.A. from 28 July to 1 August inclusive. A detailed programme of the papers to be read and the functions to be held in connection with the Congress is being drawn up and will be circulated to members in due course. The Membership Ticket will be 10s. 6d.

ARCHITECTURAL ASSOCIATION ANNUAL BALL.

An Anglo-Swedish dance in connection with the exhibition of modern Swedish architecture will be celebrated in the Galleries of the R.I.B.A. at 9 Conduit Street on Friday, 16 May. There will be dancing from 9 p.m. to 5 a.m., and fancy dress will be worn. Tickets, including refreshments, price £1 1s., may be obtained from F. R. Yerbury, R.A., 34 Bedford Square, W.C. ; Miss Bystrom, Anglo-Swedish Society, 10 Staple Inn, W.C. ; and E. J. Haynes, R.I.B.A., 9 Conduit Street, W.

The ball will be given in aid of the funds of the Architects' Benevolent Society.

CRICKET MATCH.

The Architectural Association Cricket Club have challenged the R.I.B.A. to a cricket match, to be played on the A.A. ground at Boreham Wood on Wednesday, 9 July. Mr. M. H. C. Doll [A.] has kindly consented to raise the team to represent the R.I.B.A., and would be glad to hear from any playing members who would be willing to take part. Mr. Doll's address is 5 Southampton Street, Bloomsbury, W.C.1.

THE ANNUAL ELECTIONS. NEW NOMINATIONS TO COUNCIL AND STANDING COMMITTEES.

The following nominations have been made by members in accordance with By-law 32 :—

As President.—Cross, Alfred William Stephens, M.A. [F.].

As Vice-Presidents.—Flockton, Charles Burrows [F.] (Sheffield); Perks, Sydney, F.S.A. [F.]; Searles-Wood, Herbert Duncan [F.].

As Members of Council.—Chetwood, Henry John [F.]; Clarke, Max [F.]; Collard, Allan Ovenden [F.]; Curtis, William Thomas [F.]; Fraser, Percival Maurice [F.]; Gill, Charles Lovett [F.]; Gunton, Josiah [F.]; Hunt, Edward Arthur [F.]; Hunt, William George [F.]; Joseph, Delissa [F.]; Moore, Albert Walter [F.], Scott, William Gillbee [F.]; Scott-Moncrieff, William Walter [F.]; Solomon, Digby Lewis [F.]; Swan, James Alfred [F.] (Birmingham); Travers, Wilfrid Irwin [F.]; Wills, Herbert Winkler [F.].

As Associate-Members of Council.—Ashford, William Henry [A.] (Birmingham); Culliford, Leonard Arthur [A.]; Heaven, Frank Henry [A.] (Glamorgan); Scott, John Douglas [A.]; Welford, Arthur [A.]; Woodward, Frank [A.].

As Members of the Practice Standing Committees.—Lovegrove, Gilbert Henry [F.]; Niven, David Barclay [F.].

Notices

THE FOURTEENTH GENERAL MEETING.

The Fourteenth General Meeting (Ordinary) of the Session 1923-1924 will be held on Monday, 19 May 1924, at 8 p.m., for the following purposes :

To read the Minutes of the Annual General Meeting held on 5 May 1924; formally to admit members attending for the first time since their election.

To read the following paper, "The Scheme for a Thames Embankment after the Great Fire of London," by Mr. Sydney Perks [F.], F.S.A.

BUSINESS MEETING, 2 JUNE 1924.

An election of members will take place at the Business General Meeting, 2 June. The names and addresses of the candidates (with the names of their proposers) found by the Council to be eligible and qualified for membership according to the Charter and Bye-laws and recommended by them for election, are as follows :—

AS FELLOWS (13).

CUMMING : TARRAS TALFOURD [A. 1906], King Edward Buildings, Reading; Froomfield, Wellington Avenue, Reading. Proposed by Harry Hutt, Edward Warren, W. Roland Howell.

GRANT : JOHN PETER DIPPIC [A. 1920], Bute Estate Chambers, 2 Castle Street, Cardiff; "Morningside," Dynas Powis, Glam. Proposed by Lennox Robertson and the Council.

KNAPP-FISHER : ARTHUR BEDFORD [A. 1914], 133 Ebury Street, Westminster, S.W.1; 28 St. Mary Abbots Terrace, W.14. Proposed by Charles Spooner, H. P. G. Maule, Herbert Baker.

LANGMAN : HERBERT [A. 1907], 14 Hoghton Street, Southport; 10 Balfour Road, Southport. Proposed by the Council.

MEADOWS : CAPTAIN SAMUEL DOUGLAS [A. 1913], Chief Architect to Municipality of Singapore, Straits Settlements. Proposed by William M. Cowdell, Major P. Hubert Keys and the Council.

MERRIMAN : HAROLD IAN [A. 1911], 4, Staple Inn, Holborn, W.C.1; 7 Willifield Way, Golders Green N.W.11. Proposed by T. M. Wilson, E. Guy Dawber, H. P. G. Maule.

MITCHELL : GEORGE ARTHUR [A. 1909], 399 Regent Street, W.1; "Dun-Edin," Castlebar Park, Ealing, W.13. Proposed by Professor A. E. Richardson, Sir Banister Fletcher, William M. Weir.

RICHARDS : FRANCIS AUGUSTUS, M.A. Oxon. [A. 1922], 60 Tufton Street, Westminster, S.W.1; 53 Campden Hill Square, Kensington, W.8. Proposed by Horace Farquharson, F. C. Eden, E. Stanley Hall.

SHEPPARD : ARTHUR WILLIAM [A. 1894], New County Hall, S.E.1; 45 Brailsford Road, Tulse Hill, S.W.2. Proposed by the Council.

SYMOM : ALEXANDER [A. 1900], 16 Hart Street, Bloomsbury Square, W.C.1; 10 Church Crescent, Muswell Hill, N.10. Proposed by W. Curtis Green and the Council.

TASKER : ANDREW KERR [A. 1907], Trinity Buildings, New Bridge Street, Newcastle-on-Tyne; 23 Spring Terrace, North Shields. Proposed by Thomas R. Milburn, Charles S. Errington, W. Milburn.

WILLIAMS : FREDERICK ERNEST [A. 1891], 34 Henrietta Street, Covent Garden, W.C.2; 89 Drayton Gardens, South Kensington, S.W.10. Proposed by Alfred Cox, Sir Banister Fletcher, Sir Aston Webb.

WILLS : GERALD BERKELEY, M.C. [A. 1908], 7 Stone Buildings, Lincoln's Inn, W.C.2; Wolmer Cottage, Marlow Common, Bucks. Proposed by Ronald P. Jones, Sir Reginald Blomfield, A. G. R. Mackenzie.

AS ASSOCIATES (3).

ARTHUR : ERIC ROSS, B.Arch. Liverpool [passed five years' course at Liverpool University School of Architecture—exempted from Final Examination after passing Examination in Professional Practice], Department of Architecture, University of Toronto, Toronto, Canada. Proposed by Professor C. H. Reilly, Sir Edwin L. Lutyens and the Council.

MUSKER : DORIS [passed five years' course at Liverpool University School of Architecture—exempted from Final Examination after passing Examination in Professional Practice], Rest Cottage, Upper Colwyn Bay, N. Wales. Proposed by Professor C. H. Reilly, G. A. Humphreys, Herbert L. North.

WHITESIDE : WALTER JACK [Special Examination], P.O. Box 604, Bulawayo, Rhodesia. Proposed by the Council.

AS HON. ASSOCIATE (1).

FABER : OSCAR, O.B.E., D.Sc., 5 South Street, E.C. Proposed by Sir Reginald Blomfield, Sir John J. Burnet, Robert Atkinson.

AS HON. CORRESPONDING MEMBERS (5).

BRUMMER : COMMENDATORE CARL, M.A. (Member of the Royal Academy of Art, Copenhagen), Osterbrogade 172, Copenhagen, Denmark. Proposed by the Council.

FETT : DR. PHIL HARRY, Christiania, Norway. Proposed by the Council.

NORDHAGEN : PROFESSOR OLAF, Professor of Architecture at the Polytechnic School of Norway, Architect to Trondhjem Cathedral, Trondhjem, Norway. Proposed by the Council.

SAARINEN : ELIEL, University of Michigan, Ann Arbor, Michigan, U.S.A. Proposed by the Council.

SLOTHOUWER : DIRK FREDERIK, P.C. Hooftstraat 143, Amsterdam, Holland. Proposed by the Council.

ATTENDANCES AT COUNCIL AND STANDING COMMITTEE MEETINGS, 1923-24.

COUNCIL (18 Meetings).

President, J. Alfred Gotch, 17. *Vice-Presidents*, Major Harry Barnes, 15; Herbert T. Buckland, 11; E. Guy Dawber, 15; W. Curtis Green, 15. *Past Presidents*, John W. Simpson, 0; Paul Waterhouse, 1. *Hon. Secretary*, Arthur Keen, 18.

Members of Council, Henry V. Ashley, 16; Robert Atkinson, 4; Sir John J. Burnet, 7; Walter Cave, 17; *Sir Edwin Cooper, 1; Major H. C. Corlette, 17; Sir Banister Fletcher, 15; Henry M. Fletcher, 18; Gilbert Fraser, 7; John Keppie, 3; †Sir Edwin Lutyens, 3; Thomas R. Milburn, 11; G. Gilbert Scott, 3; Walter Tapper, 13; Sir A. Brumwell Thomas, 11; Percy E. Thomas, 12; Edward P. Warren, 16; *Maurice E. Webb, 8.

Associate Members of Council, H. Chalton Bradshaw, 17; G. C. Lawrence, 17; W. G. Newton, 10; Michael Waterhouse, 13; Herbert A. Welch, 15; Professor J. Hubert Worthington, 5.

Representatives of Allied Societies, S. F. Harris (Northamptonshire), 3; Francis Jones (Manchester), 15; W. T. Jones (Northern), 7; James Lochhead (Glasgow), 4; Eric Morley (Leeds), 3; W. S. Skinner (Bristol), 16; C. G. Soutar (Dundee), 4; Stephen Wilkinson (York), 3; R. G. Wilson, jun. (Aberdeen), 0.

Representative of the Architectural Association, E. Stanley Hall, 14.

STANDING COMMITTEES.

Art (8 meetings).—*Fellows*: Professor S. D. Adshead, 5; Walter Cave, 8; W. R. Davidge, 1; H. P. Burke Downing, 4; E. Vincent Harris, 0; H. V. Lanchester, 3; F. Winton Newman, 7; Halsey Ricardo, 5; Professor F. M. Simpson, 4; Maurice E. Webb, 2. *Associates*: L. H. Bucknell, 3; Cyril A. Farey, 1; P. D. Hepworth, 5; P. W. Lovell, 0; T. S. Tait, 0; Michael Waterhouse, 5. *Appointed by Council*: Sir John J. Burnet, 2; E. Guy Dawber, 2; F. C. Eden, 5; F. R. Hiorns, 5; G. Gilbert Scott, 0.

Literature (7 meetings).—*Fellows*: M. S. Briggs, 3; Major H. C. Corlette, 7; H. B. Creswell, 1; D. Theodore Fyfe, 3; J. Alfred Gotch, 0; E. Stanley Hall, 1; Charles S. Spooner, 4; Arthur Stratton, 2; Walter Tapper, 2; C. Harrison Townsend, 4. *Associates*: H. Chalton Bradshaw, 2; C. Cowles-Voysey, 4; George Drysdale, 1; A. Trystan Edwards, 1; J. Alan Slater, 6; Professor J. Hubert Worthington, 1. *Appointed by Council*: Sir Banister Fletcher, 0; A. H. Moberly, 4; Basil Oliver, 4; C. E. Sayer, 7; W. Henry Ward (deceased), 5.

Practice (9 meetings).—*Fellows*: Henry V. Ashley, 9; Max Clarke, 8; G. Topham Forrest, 0; G. Hastwell Grayson, 7; W. G. Hunt, 8; Francis Jones, 3; Arthur Keen, 5; T. R. Milburn, 4; Sydney Perks, 0; W. Gillbee Scott, 1. *Associates*: G. Scott Cockrill, 1; Horace Cubitt, 7; G. Leonard Elkington, 7; J. Douglas Scott, 9; Herbert A. Welch, 7; Charles Woodward, 9. *Appointed by Council*: W. H. Atkin-Berry, 9; Major Harry Barnes, 1; Delissa Joseph, 7; Harry Teather, 9; W. Henry White, 6.

* Attendances reduced by illness. † Absent in India.

Science (8 meetings).—*Fellows*: T. P. Bennett, 2; W. E. Vernon Crompton, 8; J. E. Dixon-Spain, 0; G. R. Farrow, 7; Francis Hooper, 5; W. R. Jaggard, 4; Alan E. Munby, 3; W. A. Pite, 4; Professor R. Elsey Smith, 3; Raymond Unwin, 0. *Associates*: R. J. Angel, 2; Hope Bagenal, 8; H. W. Burrows, 4; H. V. Milnes Emerson, 7; J. H. Markham, 3; Harvey R. Sayer, 7. *Appointed by Council*: Herbert T. Buckland, 1; T. F. Ford, 3; S. F. Harris, 0; A. W. Sheppard, 4; Digby L. Solomon, 7.

R.I.B.A. VISIT TO KNOLE PARK, SEVENOAKS.

By the kind permission of Lord Sackville a visit to Knole Park has been arranged by the Art Standing Committee to take place on Saturday afternoon, 24 May. Members and Licentiates who wish to take part are requested to apply as early as possible to the Secretary R.I.B.A., 9 Conduit Street, W.1.

ARCHITECTS AND PUBLIC HEALTH AUTHORITIES.

Members and Licentiates of the R.I.B.A. who, in the course of their practices, have experienced unreasonable demands from the Public Health Authorities of the London Borough Councils—particularly in the interpretation and carrying out of the L.C.C. By-Laws—are invited to communicate in confidence to the Secretary, giving brief particulars of their cases.

R.I.B.A. VISIT TO THE FLETTON BRICKYARDS, PETERBOROUGH.

At the invitation of the directors of the London Brick Company and Forders, Ltd., the Science Standing Committee has arranged a visit to the Fletton Brickyards, Peterborough, to take place on Saturday, 31 May.

The party will travel by the 10.10 a.m. train from King's Cross in a special saloon and arrive back in London at 7.10 p.m. All arrangements in connection with the journey will be made by the London Brick Company, who will also provide luncheon at Peterborough.

Members and Licentiates who desire to take part in the visit are requested to make early application to the Secretary R.I.B.A., 9 Conduit Street, W.1.

R.I.B.A. GENERAL MEETING.

The General Meeting of the R.I.B.A. which was to have taken place on 23rd June has been cancelled.

IAN MACALISTER, *Secretary R.I.B.A.*

Competitions

LONDON: MASONIC MEMORIAL BUILDING.

Assessors: (1) Sir Edwin Lutyens, R.A. [F.], appointed by the President. (2) Architect who is a Free Mason nominated by the special Committee, Mr. Walter Cave [F.]. (3) Grand Superintendent of Works, Mr. A. Burnett Brown. Conditions not yet issued.

KINGSTON: NURSES' HOME.

Apply to Mr. W. Taylor, Clerk, Union Offices, Kingston-on-Thames. Mr. Alan E. Munby [F.] appointed Assessor. Conditions not yet issued.

MIDDLESBROUGH: CONSTANTINE TECHNICAL COLLEGE.

Apply to Mr. Thos. Boyce, Director and Secretary, Education Offices, Woodlands Road, Middlesbrough. Mr. Percy

Competitions (contd.)

Thomas, O.B.E. [F.], appointed Assessor. Conditions not yet issued.

VALLETTA: LAY-OUT SCHEME.

Apply to Minister of Public Works, Valletta, Malta. Mr. Edward P. Warren, F.S.A. [F.], and Professor Patrick Abercrombie [A.] appointed Joint-Assessors. Conditions not yet issued.

STOKE-ON-TRENT: HOUSING.

Apply to Mr. E. B. Sharpley, Town Clerk, Town Hall, Stoke-on-Trent. Mr. W. Alexander Harvey [F.] appointed Assessor. Conditions not yet issued.

MANCHESTER: ART GALLERY.

Apply to the Town Clerk, Town Hall, Manchester. Dr. Percy Worthington [F.], Mr. Paul Waterhouse, F.S.A. [F.], and Professor C. H. Reilly, O.B.E. [F.], Assessors. Conditions not yet approved by the Competitions Committee.

DUNDEE: NEW ADVANCED SCHOOL, BLACKNESS ROAD.

(Limited to architects in practice in Scotland and carrying on business on their own account.)

Apply to Mr. John E. Williams, Executive Officer, Education Offices, Dundee. Deposit, £1 rs. Closing date, 25 June 1924. Mr. John Arthur [Licentiate], appointed Assessor. Conditions not yet approved by the Competitions Committee.

GLASGOW: PUBLIC HALL.

Apply to the Secretary, Office of Public Works, City Chambers, 64 Cochrane Street, Glasgow. Closing date, 4 July 1924. Mr. James Lochhead [F.] Assessor. Conditions approved by the Competitions Committee.

HARROGATE: INFIRMARY EXTENSION.

Apply to Mr. Geo. Bailantyne, Secretary, The Infirmary, Harrogate. Deposit, £2 2s. Closing date, 30 September 1924. Mr. S. D. Kitson, F.S.A. [F.], appointed Assessor. Conditions not yet issued.

Members' Column

PARTNERSHIP OR PRACTICE WANTED.

F.R.I.B.A. (40), successful practitioner, seeks partnership or practice. Southern Counties preferred. Capital available. Interview in London.—Box No. 1234, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

APPOINTMENTS WANTED.

A.R.I.B.A. (33), trained in University school of Architecture, and seven years' varied experience in London and provincial offices, desires Assistantship with view to partnership, or interest, in London or elsewhere. Highest references. Capital available if necessary.—Box 888, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

LICENTIATE, good all-round experience, desires engagement with view to Partnership. Working and detail drawings, specifications, quantities and surveys. Southern Counties preferred. Small capital available. Highest references.—Box 9220, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

A.R.I.B.A. with first-class experience in London and provinces desires chief assistantship with view to Partnership. Energetic and keen, fully experienced in the handling of large contracts. A.A. training.—Apply Box 2524, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

A.R.I.B.A., all-round experience, urgently requires work.—Box 999, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

ARCHITECT, 20 years' all-round experience in London and the provinces, domestic and garden lay-out work, thorough knowledge of planning, designing and supervision of large contracts by direct labour or contractors, desires appointment as Managing Assistant or Resident Architect.—Apply Box 2844, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

A.R.I.B.A., Manchester, seeks appointment. Varied experience. Design, details, specifications, quantities, surveying and levelling, or would be glad to assist architect who requires temporary help.—Box 9724, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

ROOM TO LET.

GRAY'S INN SQUARE.—Large well-lighted room; part use of second room. Rent £60.—Apply Box 654, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

OFFICE ACCOMMODATION WANTED.

A.R.I.B.A. requires light offices from June quarter, or would consider sharing suite, Westminster or West district. Please state full particulars with moderate inclusive terms.—Box 777, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

FORMATION OF PARTNERSHIP.

Mr. J. H. NORRIS, Licentiate, R.I.B.A., has taken into partnership Mr. L. H. Shattock, A.R.I.B.A. The business will be continued under the style of Norris & Shattock at 51 High Street, Guildford, and 16 Church Street, Godalming.

TO MANUFACTURERS.—The undermentioned will be pleased to receive catalogues—Percival M. Ware, Architect, Bourke Trust Buildings, St. Andries Street, Pretoria.

Minutes XVI

SESSION 1923-1924.

At the Annual General Meeting (being the *Thirteenth* General Meeting of the Session 1923-1924) held on Monday, 5 May 1924, at 8 p.m., Major Harry Barnes, Vice-President, in the Chair. The attendance book was signed by 25 Fellows (including 6 members of the Council), 15 Associates (including 2 Members of the Council), and 2 Licentiates. The Minutes of the general meeting held on 14 April 1924, having been published in the JOURNAL, were taken as read, confirmed and signed by the Chairman.

The Hon. Secretary announced the decease of the following members:—

Mr. James Salmon, elected Fellow 1906.

Mr. Hubert Niemann Smith, elected Associate 1910.

On the motion of the Hon. Secretary it was RESOLVED that the regrets of the Institute for the loss of these members be recorded on the Minutes of the meeting, and that a message of sympathy and condolence be conveyed to their relatives.

The Secretary announced that the Council had nominated for election to the various classes of membership the gentlemen whose names were published in the JOURNAL for 5 April 1924.

The Chairman formally presented the Report of the Council and the Standing Committees for the official year 1923-1924, and stated that the chairmen and other representatives of each of the Committees whose proceedings were appended to the Council's Report had been asked to attend the meeting so as to be in a position to answer any questions that might be asked in connection with their reports.

The Chairman having moved the adoption of the Report and invited discussion upon it, the Hon. Secretary seconded the motion, and a discussion ensued, in which the following members took part:—

Mr. Wm. Woodward [F.], Mr. W. R. Davidge [F.], Major H. C. Corlette [F.], Mr. W. I. Travers [F.], Mr. Herbert A. Welch [A.], Mr. M. S. Briggs [F.], Mr. C. W. Long [F.], Mr. W. E. Vernon Crompton [F.], Mr. W. H. Atkin-Berry [F.], Mr. R. Stephen Ayling [F.], and Mr. Harold Saffery [Accountant].

The motion having been put from the Chair, it was unanimously RESOLVED that the Report of the Council and the Standing Committees for the official year 1923-1924 be approved and adopted.

The Chairman stated that the list of attendances at the Council and Standing Committee meetings had been laid on the table and would be printed in the next issue of the JOURNAL.

Upon the motion of the Chairman, seconded by the Hon. Secretary, a vote of thanks was passed by acclamation to Mr. R. Stephen Ayling [F.] and Mr. C. E. Hutchinson [A.] for their services as Hon. Auditors for the past year. Mr. R. Stephen Ayling [F.] and Mr. C. E. Hutchinson [A.] were nominated Hon. Auditors for the ensuing year of office.

The proceedings closed at 10 p.m.

